

SKRATCH

SEPT. 2000

ISSUE #55

FREE
IN CALIFORNIA

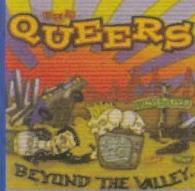
FACE TO FACE
MXPX
BUNNY DAY REAL ESTATE
SLICK SHOES
TRISTEZA
JOSH FREESE
THE AMAZING CROWNS
MAN OR ASTROMAN?
JAZZ JUNE
THE QUADRIATICS



INTERPUNK

THE ULTIMATE PUNK MUSIC STORE

20,000 Punk, Ska, Emo, Hardcore Items



CDs

Records

Cassettes

OPERATION IVY

Patches
THE MISFITS

1" Buttons

Leather Belts

Wristbands
Chokers



DVD
VHS



Skateboards

QUICK SHIPPING
CHEAP PRICES
HUGE SELECTION
PAY ONLINE OR MAIL IN

FREE POSTER WITH
MOST NEW CD RELEASES

Free Contests, MP3s, Tour Dates,
Band News, Record Label News...

www.InterPunk.com



Caps

Beanies

T-Shirts (S-XL)

Camo Pants

Babydolls

Sweatshirts



Stickers



Posters

Books &

Zines



BIONIC SALE !

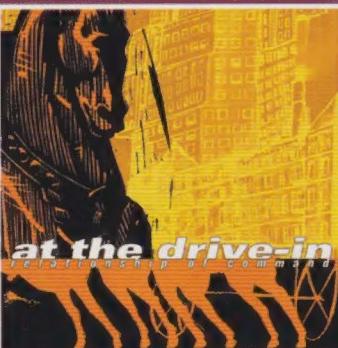
DISARMING VIOLENCE



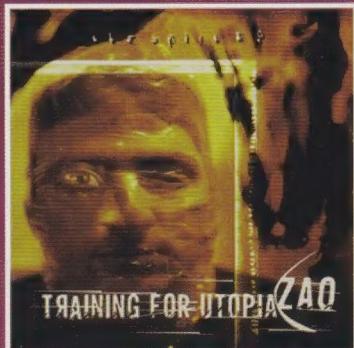
DISARMING VIOLENCE (V/A)



PUNK GOES METAL



AT THE DRIVE-IN



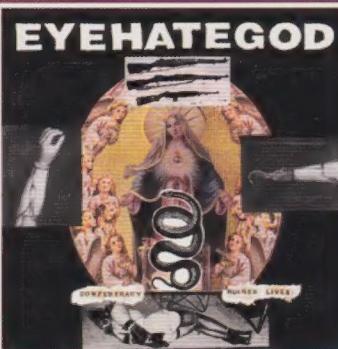
TRAINING FOR UTOPIA / ZAO



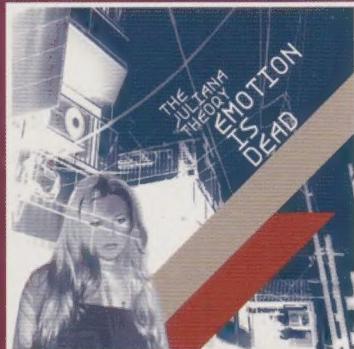
CAVE-IN



NILE



EYEHATEGOD



THE JULIANA THEORY

see back page ad for more releases on sale

SEPT. SALE at:



CYPRESS 714 828-4225

FULLERTON 714 526-1912

HUNTINGTON BCH 714 846-2585

METALLISKA



"FILE UNDER: IDEAS SO STUPID THEY'RE BRILLIANT."

MAXIM Magazine - July 2000



"THE BANDS ON THIS COMPILATION PROVE THAT
80'S METAL IS STILL GOOD FOR SOMETHING."

GUITAR WORLD Magazine - August 2000



"THE TWO-HEADED LOVE CHILD OF THE
TWO LAMEST GENRES OF MUSIC."

ALTERNATIVE PRESS - August 2000



OUT NOW!
V/A - "METALLISKA"
TH-014 CD-S8

- 1 THE MIGHTY MIGHTY BOSSTONES - "Ain't Talkin' Bout Love" (Van Halen) 2 MU330 - "Motorbreath" (Metallica)
3 REEL BIG FISH - "Kiss Me Deadly" (Lita Ford) 4 NICOTINE - "Cherry Pie" (Warrant)
5 LESS THAN JAKE - "We're Not Gonna Take It" (Twisted Sister) 6 THE PIETASTERS - "Big Balls" (AC/DC)
7 BIG D AND THE KIDS TABLE - "Iron Maiden" (Iron Maiden) 8 THE SLACKERS - "Wanted Dead or Alive" (Bon Jovi)
9 THE PORKERS - "Kickstart My Heart" (Motley Crue) 10 JOHNNY SOCKO - "Don't Tell Me You Love Me" (Night Ranger)
11. FURILLO - "The Final Countdown" (Europe) 12 SKIF DANK - "You Give Love a Bad Name" (Bon Jovi)
13 PEACOCKS - "Ballroom Blitz" (Sweet) 14 REGATTA 69 - "Talk Dirty To Me" (Poison)
15 THUMPER - "The Trooper" (Iron Maiden)



ORDER ONLINE!
www.toohep.com

TOO HEP RECORDS

PO BOX 331 FAIRFAX STATION, VA 22039
www.toohep.com andrew@toohep.com



ORANGE DROP KID
"Sweet Melodies For Broken Hearts"
TH-017 CD-S8



JANEMEYER
"If There's A Will, There's Still Nothing..."
TH-016 CD-S8



BRACKET/HUMBLE BEGINNING
"Age & Experience vs. Youth & Cunning"
TH-012 CD-S8

LPT1:PRESENTS...

www.lpt1.org

Saturday, September 23

7:00pm / \$8



Saves The Day New Found Glory Counterfeit & The Solutions

Friday, September 29

7:30pm / \$7

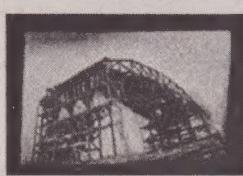


Samiam The Jealous Sound The Shelia Devine & guests



Tuesday, October 24

7:30pm / \$7



Elliott REVELATION The Jazz June Lovelight Shine (ex Jejune members)

All shows are all ages @ Epicentre in San Diego, CA...

Take I-5 south to I-78 east to I-15 south
Exit Mira Mesa Blvd. and head west (right)
Epicentre is on right @ 8450 Mira Mesa Blvd.

THAT'S RIGHT! WE'RE
GIVING YOU THE FINGER...
WHAT OF IT?!

SO TAKE THIS!

**UNIT F
HOLLOW CITY**

Visceral Old School Psycho
Death-Pop... Just Like
You Imagined. Produced
by Ron Goudie & Unit F



AND HERE'S ONE
FOR YOUR MOTHER!

**EL CENTRO
THE DEBUT CLASSIC**

Demand It At Your Favorite
Record Store



COMING SOON!

El Centro O.C. Garage Re-Issue
6 Song Old School Demo E.P.
New Full Length Release In Fall Of 2000

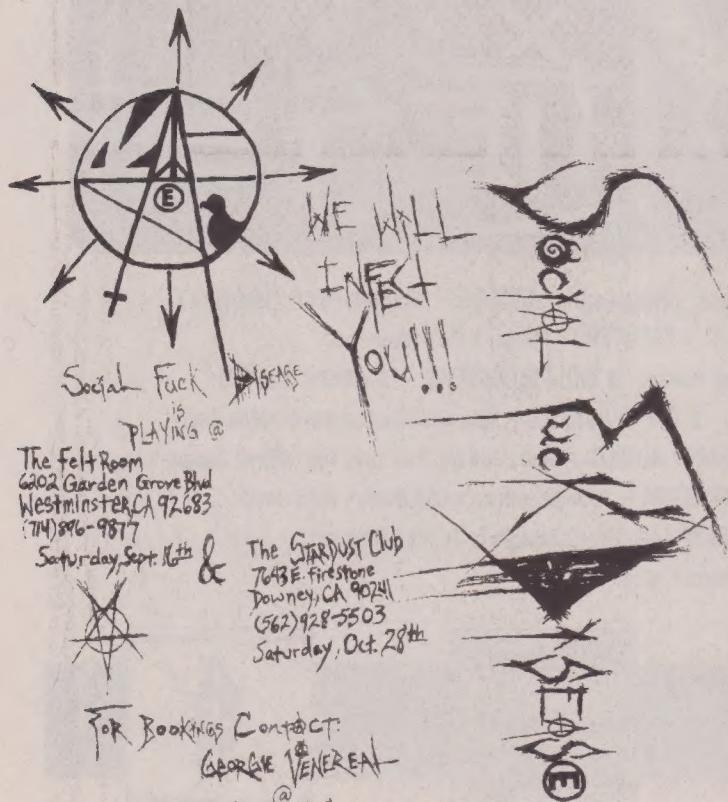
CHECK OUT UNIT F WITH THE DICKIES
AT CHAIN REACTION SEPTEMBER 16TH



Finger
Records

www.finger-records.com

For El Centro and Unit F
clothing including stickers,
workshirts, T's and baby T's
contact us via the web.



The Felt Room
6002 Garden Grove Blvd
Westminster, CA 92683
(714) 896-9877

Saturday, Sept. 16th &



The STARDUST Club
7643 E. Firestone
Downey, CA 90241
(562) 928-5503
Saturday, Oct. 28th

FOR Bookings Contact:
GEORGE VENEREA

@
562) 708-7818
DISEASE77@hotmail.com



BACKSIDE / FAMILY DOG
DUAL CD RELEASE !!

September 16th
Showcase Theater
September 22nd
Chain Reaction

Both Bands Both Nights

EL POCHO LOCO RECORDS

Quality
Quality
Quality



www.elpocholoco.com
3838 Jackson Ave. St. D
Riverside, CA 92503

IGNITE

A PLACE CALLED HOME

ON TOUR WITH BAD RELIGION

Sept 24, 25 Pomona, CA
Sept 27 Ventura, CA
Sept 28 Phoenix, AZ
Sept 29 Las Vegas, NV
Sept 30 Santa Cruz, CA
Oct 2, 3 Vancouver, BC
Oct 4 Seattle, WA
Oct 6 San Francisco, CA
Oct 7 Reno, NV
Oct 9 Salt Lake City, UT
Oct 10 Denver, CO

The Glasshouse
The Ventura Theatre
Web Theatre
The Joint
The Catalyst
The Commodore
Moore Theatre
Warfield Theatre
Pioneer Theatre
Bricks
Fillmore



The new album
in stores now

www.ignitemusic.net



Hear it now at [TVTrecords.com](http://www.TVTrecords.com)

THE CASUALTIES

NEW ALBUM OUT NOW

"Stay Out of Order" LP/CD

As a bonus, the CD version includes interactive menu with video tracks and a slideshow that can be viewed on your pc! Vinyl version includes limited colored vinyl, full color jacket and full color inner sleeve!

Catch the Casualties on tour Fall/Winter 2000. Check [punkcore.com](http://www.punkcore.com) for tour dates near you.

Also available on Punk Core:

Casualties-who's in control? 7" / CD EP

Casualties-the early years 1990-1995 LP/CD

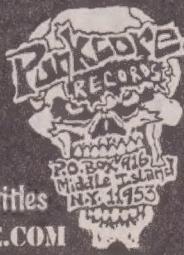
Coming Soon:

Casualties-underground army Picture Disc LP/CD

Casualties-for the punx Picture Disc LP/CD

Send two stamps for full catalog of hundreds of punk & oi! titles

PUNK CORE RECORDS PO BOX 916 MIDDLE ISLAND, NY 11953 USA / WWW.PUNKCORE.COM





NEW VIDEO IN PROGRESS

ETHAN FOWLER FOUNDATION SKATEBOARDS

WWW.FOUNDATIONSKATEBOARDS.COM

NEW ROCK FROM BIG WHEEL RECREATION & DOGHOUSE RECORDS.



OUT NOW:

FAVEZ

"GENTLEMEN..."
CD/LP BWR 077

JEJUNE

"RIP"
CD ONLY BWR 0227

SUNSHINE

"VELVET SUICIDE"
CD/LP BWR 0234

JEBEDIAH

"OF SOMEDAY SHAMBLES"
CD/LP BWR 0233

RIVER CITY HIGH

"FORGETS THEIR MANNERS"
CDEP/10" DOG 073

LOVELIGHT SHINE

"MAKES OUT" CDEP
BWR 0235 (X-JEJUNE)

JIMMY EAT WORLD & JEBEDIAH

SPLIT CDEP/2X7" BWR 0232

Big Wheel Recreation 325 Huntington Ave #24 Boston MA 02115 www.bigwheelrec.com info@bigwheelrec.com

Doghouse Records PO Box 8946 Toledo OH 43623 www.doghouserecords.com info@doghouserecords.com

DOGHOUSE RELEASES - Moods For Moderns "2 Tacks.." CDEP/12", Lazycain "July.." 12"/MCD, Coach 10"/MCD

BWR RELEASES - At The Drive-In/Sunshine split CD/12", PIEBALD "ROCK.." MCD/10", Lazycain/No Knife split 7"

WARAWA

Poland Bros.



Warsaw TOUR DATES

- 9/27 one drop wednesdays's at
winston's, san diego
9/28 the pub, fullerton, CA
9/29 they alley, flagstaff, AZ
10/6 boston's, tempe, AZ
10/7 o'malley's, tuscon, AZ
10/12 smokey's mogollon,
flagstaff, AZ
10/13 molly malone's, los angeles
10/14 malibu inn, malibu, CA
10/18 the wave, waikiki, HI
10/19 the indigo, honolulu, HI
10/20 U of H at Monoa Gardens,
HI, 6pm anna banana's, honolulu,
HI, 9pm
10/21 big city diner, kaimuki, HI
10/22-23 tba, HI
10/24 sick dog promotions, tba
10/25 the wave, waikiki, HI
10/26 the indigo, honolulu, HI
10/27 halleiwa joe's, north shore,
HI
- 10/28 anna banana's, honolulu, HI
11/3 UCSB 12 noon, CA
11/4 mr.t's bowl, los angeles
11/10 the cooler, las vegas, NV
11/11 the rock, tuscon, AZ
11/16 mogollon, flagstaff, AZ
11/17 burnt lounge, vail, CO
11/18 soiled dove, denver, CO
11/19 rusty's last chance, manhatan, KS
11/20 bloomington, IL, tba
11/21 c.t. peppers, broad ripple,
IN
11/22 patio, w. lafayette, LA
11/28 broadway joe's, buffalo, NY
11/29 henha's, buffalo, NY
- 2963 E. 24th St. Tuscon, AZ
87513 (520)881-4704
polandbros@yahoo.com

AT THE DRIVE-IN



"RELATIONSHIP OF COMMAND" ALBUM OUT NOW

"IF ANYBODY SHREDS BETTER THIS YEAR IT'LL BE A MIRACLE." — SPIN MAGAZINE
WWW.ATTHEDRIVE-IN.NET WWW.GRANDROYAL.COM

PRODUCED BY: ROSS ROBINSON MIXED BY: ANDY WALLACE

SEE EM LIVE OCT. 4 @THE GLASSHOUSE



COPYRIGHT 2000 GRAND ROYAL, LLC

New CD/LP out now

gods reflex

scenes from a motel seduction



U.S.	Foreign
\$10 ppd.	\$12 ppd. CD
\$8 ppd.	\$10 ppd. LP

Send cash, checks or money orders to:
Johann's Face Records P.O. Box 479164 / Chicago, IL 60647
e-mail: JohannFace@aol.com
Order online: www.johannsf面.com
Send a stamp for a catalog!

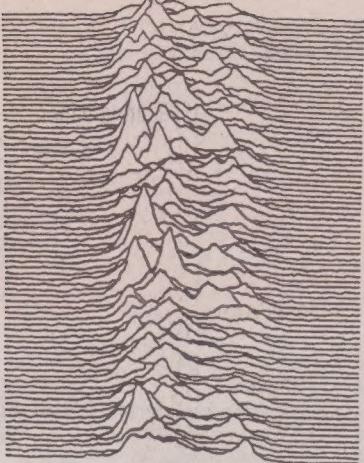
Distributed by Mordam Records

Coming soon: *Sig Transit Gloria* CD/EP *The Prescriptions "Why We Don't Rent to Women"* CD
The Atari Star "7"

Also available: *The Prescriptions "Why We Don't Rent to Women"* CD
Gods Reflex "a brief lesson in affection" CD/LP



P.O. Box 479164
Chicago, IL 60647



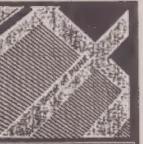
NOISE·NOISE·NOISE.
1505 MESA VERDE DR. EAST
COSTA MESA, CA 92626
(714) 556-6473 (714) 55-NOISE
RECORDS • CDs • TAPES • MORE

UNDER DOG
Records, Tapes & CD's
New, Used & Rare
free search service



(714) 494-9490
FAX (714) 497-7490
812 S. Coast Hwy.

Laguna Beach, CA 92651



AG SESSION
"JellyMumboSex"
ChangeVarial!
Fast Melodic
Catchy Punk!
Influenced by
Descendents
and Blink 182.
CD \$ 9 ppd.

LOGIK
"self titled"
Emo Pop Punk!
Influenced by
Get Up Kids
and
Slick Shoes
CD \$ 9 ppd.

PLINKO
"Heartburn"
Catchy Pop Punk
with Candy
Coated Melodies
mmm good!
CD \$ 9 ppd.

COMPILATION
"Batter off Punk"
Limp - Midtown
New Found Glory
Allister - Link 80
Plinko - Logik
AG Session
Slick Shoes
Nevergonnascore
Headfirst - SYS

FREE DIGITAL DOWNLOADS of all bands at
www.mps.com
(under search type band name)

Big Session/ Workshop/ Atom
Records
3322 W Solano Dr. South
Phoenix, Az 85017

www.skratchmagazine.com

PUBLISHITTER:
SCOTT PRESANT

WANNABEE JOURNALISTS:

ASHLEY DECKER
NICK DIY
TOMAS ESPRI
SCOTT FALLBIRCH
DUG FREDRICKSEN
LARRY HERNANDEZ
SARAH LA REE
JOE LICAVOLI
CECILIA MARTINEZ
JAYMES MAYHEM
LIZ ORTEGA
PUNK ROCK PRINCESS
RAE
ZION REYNOLDE
ASHLEY ROSE
SCOTT PRESANT
SLOSHA
MIKE SOS
JOHN SWEENEY
S WARDE
MARCIA TAYLOR
TEKOLOTE
G. MURRAY THOMAS
X-RAY

COMPUTER GEEKS:

SCOTT PRESANT (GRAPHICS)
WILL GALINDO (GRAPHICS ASSISTANT)

CONTRIBUTING FLASHERS:

JIMBO GRAY
SCOTT WULFESTIEG
X-RAY

ADVERTISING A-HOLES:

BILL ADAMS
JAMES MARTINEZ
SCOTT PRESANT

INTERNS WITH FAB. 401K PLAN:

"RAPIDAMENTE" RYAN CABALEERO
"THE FANTASTIC" ASHLEY DECKER
"THE AMAZING" ASHLEY ROSE
"WILLFULLY" WILL GALINDO
"TERRIBLE" TRISHA STANLEY
"SOPHISTICATED" SANDY SAPONARA

SEMI-LITERATE COPY EDITOR:

ERIC MIGLIACCIO

SLOPPY INEFFICIENT DISTRIBUTION:

JOHANN'S FACE* ERIC KARNES* LARRY
HERNANDEZ * ART HOLLAND
• LEVEL 1 PROMOTIONS • LYNDSEY* MITCH
JEFF KRAMER * MISH * JIMBO GRAY * SARAH

the issue numbered 55

#55

WOW.

cover art by Joe Demaree

www.nothingenterprises.com

90,000 readers monthly
for advertising call 714 543-1411 or 714 543-1414

Ads due: 1st of every month Submissions due: 28th of every month

SKRATCH is distributed in:

SO. & NO. CALIFORNIA, JAPAN, LAS VEGAS, NYC, NEW JERSEY
BOSTON, ARIZONA, TEXAS, MICHIGAN, CHICAGO,
PORTLAND, FLORIDA, AND MANY MORE TO COME.

www.skratchmagazine.com

send samples/ submissions (Include SASE).....

need advertising rates/send letters to:
scottskratch@earthlink.net

www.skratchmagazine.com

SKRATCH
PMB 223

17300 17th St. Suite J
Tustin, CA 92780

714 543-1411 • 714 543-1414

When people say, "hey, that's cool. You do a zine." Sometimes I think to myself do you know how many assholes I have to meet? Then I realize I'm looking in the mirror.

-scott, skratch
www.skratchmagazine.com

The editor does not necessarily share the opinions expressed in this publication and assumes no responsibility for the advertisers within its pages. The editor is the editor and not your average competitor. He don't some blunts or eat that hard candy called runts and sometimes when you're ready for a switch up, homey bunts. How's that for the skratch, be-at-ch?

more crap we found in our mailbox kiddies!

Favorite quote from our beautiful stacks o'mail:

"Just some sweet advice for your 'oh so cool' new magazine."

Hey Hey Skratch,

I guess Ghazal Sheel is the name of the female writer who wrote on the 2/25/00 Chain Reaction show featuring EDL, Stavesacre and Project 86. Just wanted to thank her for honestly reviewing the bands' music and live acts. Christians and non-Christians, still humans!! Still creating music and art. It's comforting that some journalists aren't afraid to write on artists whose beliefs may differ from their own.

(side note: I've played at the Chain Reaction before....it's tiny and if Ghazal dislikes people stepping on her and pushing her, why would she want a "real pit" there at all? Just curious!) Thanks for the rad articles and ads and crap.

Thanks for running our ads.

Jeff The Girl

Five Iron Frenzy's sax player who is bored now. (I still think Paul Stanley is hot!)

Hello Jeff The Girl!

It's Scott The Guy. No problem, I guess. Our articles are Rad you say. Well, Yippee I say! Like wow Scoobs. My question is are the articles Dope? Cuz, that's my goal: Dope. Dope is on a higher plateau n shit, ya know? Thanks for the compliments. Chain Reaction isn't tiny. My bathroom now that's tiny. My tolerance toward dairy and N-Sync is tiny.

Thanks,
Scott, Skratch

Why L.A. sucks!

Los Angeles is so big and Hollywood is (supposedly) so fun. Why? Because of the clubs, coffee houses, beaches and concerts. But this is why Los Angeles sucks....hardly anyone is throwing concerts in L.A. like the Paladium that actually has true blue fans like the good old days when bands like Bad Religion played frequently, as well as Metallica and Ozzy Osbourne. It's almost like asking/saying do your fans really matter? I know that I love to listen to live music rather than an old tape or CD any day. Nothing is better than live in my opinion and that is what makes the live CD's so cool. But, alas, it is still not the same. The second reason why L.A. is so boring is because it seems like the nightlife has been taken out of it. For a city that is so large in size and condensed into small, micro-chip small blocks and streets you would expect to see more clubs and "good-clean" bars on the streets or the crowded inner city. Yes, there are night clubs out there, but some are not even worth going to for \$15 (admission+parking+drinks). Hopefully if the future there will be more clubs and clean bars for the "middle-aged" generation of stressed-out college kids to go to and enjoy. And last, but not least, the final reason why our fun-filled city is weak is because the cur-

few hours. I hate it when I am out and driving around on a Friday night, like the rest of the restless folks like myself, and see that almost every club has no parking left and/or closed their doors for the evening at like 12pm (midnight). I feel like after facing traffic and leaving work that it is only 12 midnight when the night life is really supposed to start. And I guess it is sad to say that this huge and panoramic city has lost a lot of sparkle over the years and it is beginning to show. And it is sad to think that the same place where the Doors and the Beach Boys hung out is boring due to the lack of facilities open to the youth.

-Karroll S. Louis (24)

p.s. Just some sweet advice for your 'oh so cool' new magazine: you should put your address on the back cover so that people (regular L.A. bum readers) can write you their articles or comments..etc. No offence!

Karroll,

Apparently, you are very passionate when it comes to L.A. Did you ever see L.A. Confidential, L.A. Story, To Live and Die in L.A., or listen to "I love L.A."? These are some good movies and the song's not bad too. I recommend you pirating these videos/song immediately. What the hell am I talking about?

I did notice the nightlife in L.A. lacking. I'm unsure what happened. However, There are plenty of indie and punk bands playing at many venues there on a nightly basis. Thanks for your "sweet advice" regarding printing the Skratch address on the back cover...that page currently belongs to Epitaph. I don't need Rancid or that bully, Dave Hansen @ Epitaph beating my ass down to the ground.

Use spell-check next time.

Bye,
Scott, Skratch

Dear Mr. Scott Skratch,

Hi, my name is Zemo. I dig picking up my free copy of Skratch every month. One of the best things I like about your zine is you are non-political. But, your August issue, to include the JDL (Jewish Defence League) in your section on racism is incorrect. They are not Arab haters. Their agenda is so broad-based and anti-racist, they are true radicals. That's all I wanted to say. You guys are old enough to know you should get your facts straight. All in all, I feel it is good for you to do an anti-racism issue. By the way, I'm 47 years old. Original old skool punk rocker. Industrial underground. I'm no teeny slam banger. From the summer of hate (1977) to the present...racist and racism is fucked!!!!...and Mr. Skratch, I do believe you know better. Thank you for letting me vent some rage.

p.s. really dug your CD sampler! Thanks!

-Zemo
Whittier, CA

Zemo,

Hey, that's a cool name...zeeeeeee-mooohhhhhh. Like that. Can I say that? Do people say "Zemo, do you like Emo?" Just curious. 47, eh? Nice.

The info for JDL was properly researched and found on hatewatch.com. I shrug my shoulders, sir. Happy you enjoyed the Racism issue.

I look forward to more correspondence from other loyal readers regarding last month's Racism issue.

Peace,
Scott, Skratch

Dear Skratch,

I have to say, great job on the magazine. I just got back from the Warped Tour in Anaheim, CA. What a kick ass show that was. Thanx to Skratch magazine I had something cool to read on the plane trip back. Just as my plane was getting high jacked by Cuban midgets, I got a little worried. They were carrying pistols and explosive tacos. They were very intimidating. One had a pistol pointed at me.

He said, "Hey, you gimme that magazine, bitch."

I said, "No way you don't scare me."

(Actually, I was pissing my pants)

He shot at me; I blocked it with an issue of Skratch I got at the Warped. The bullet ricocheted off the magazine and hit the midget in the head. The other midget got scared, he jumped off the plane.

Skratch, you saved my life!

Anyways, I would like the 6 issues along with the 3 free CDs. Thanx a lot and keep up the good work!

-Ryan Arcoraci

VA-ROOM?

VA-ROOM?

VA-ROOM?

delivery drivers
wanted.

call 714 543-1414

**GREENE
RECORDS
SEPT.
SALE**



UNTIL THE END EP



BACKSIDE



AT THE DRIVE-IN



7 SECONDS LIVE



EARTH CRISP



7 SECONDS

SENT-SALE AT:
GREENE
RECORDS

12932 Newport Ave. #4
Tustin, CA 92780
714 505-6626

**CHOOSE
TO BELONG
DEMAND
WHAT YOU NEED**

SKATEBOARD

COM



COMPLETE
DECKS
WHEELS
TRUCKS
PARTS
CLOTHING

REGISTERED SINCE 1996

SKATESHOPS FIND OUT HOW WE CAN HELP. RETAILERS@SKATEBOARDINC.COM

OUT NOV 1 NEW 14 SONG CD!



"AMERICAN BEER"



FEAR "American Beer"

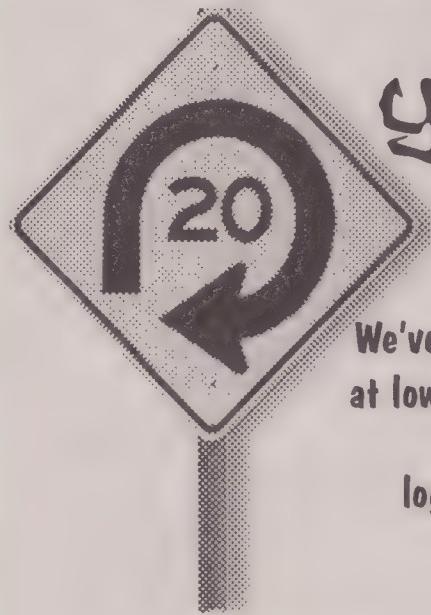
FEAR - American Beer
The band that started it all! The band that
has sold millions of records worldwide.
The band that has influenced so many other
bands. The band that has been around for
so long. The band that has been around for
so long. The band that has been around for
so long. The band that has been around for
so long. The band that has been around for
so long. The band that has been around for
so long. The band that has been around for
so long. The band that has been around for
so long. Another classic.

CD: \$13.00 postage paid
\$15.00 outside U.S. HORN102



AMMO AVAILABILITY: "FEAR" ADDONAT DAY 1000 PIAZ

Hall Of Records P.O. Box 60281, West Hollywood, CA 90068 USA www.hoimusic.com



What's wrong with this sign?

YOUR @#%\$ Sticker Isn't On It!!!

We've got affordable stickers to fit your band's budget and needs
at low, low prices. Quality printing on vinyl, not that paper crap!
also:

logo design • demo cover or j-card design (7" or cassette)
all at very affordable rates!

for pricing and

elkin at (714)779-7759 or darin at (714)533-2331
(mention this ad and get 250 stickers for only 65 bucks!)
2"x4" black on white only

order today and STICK IT!!!



REAL VOO DOO

Story: Mary Knott

Art: Beppi



HE WAS BIG.



HE WAS REALLY BIG.



HE WAS WALKING HAND IN HAND DOWN THE STREET WITH HIS FRIEND THAT WAS NORMAL SIZED.



NEITHER OF THEM HAD JOBS. THEY HAD NO IDEA WHERE TO LOOK.



BIG JIM COULDN'T EVEN FIT IN THE 7-11 WHEN HIS FRIEND WENT INSIDE TO BUY THEM SURPERS AND PORK RINDS.



BIG JIM KNEW HE COULDN'T WORK IN A BUILDING. HE WAS TOO BIG TO FIT IN ALMOST ALL OF THEM.

5/22

jet black hairs tangling down to her spine like ocean waves
teatherballing bouys
running fingers through air
gazing wanderously up like a fluttering balloon
caught a glimpse of yellows and brights caught her eyes dazzle like
driving by streetlights
delivering soft sentiments enough to fill luxury apartments
i wonder where it all takes me...broken elevators broken buttons

words by 10fold

perfekt

8/23

raid the cabinets of views and phrases
the mazes of fragments that
spiral in cyclones
with glassy
plagues
fogging
the arrangements of perfect
the need for more when more is less
the grasp underneath
brought whites to my teeth
paraphrase a phase and falsify the real
lay my hope to sleep
while I'm toking on toxicants when i hear you speak
injesting on mass adjectives when i find you're
weak
sand down the cabinets of faces and shapes
the comforting fabrics that
circle in swamps
with nothing
comes none
the arrangements of perfekt

born

cities spin on crisis
panicked faces wither while riding
popsickle sticks break in stardom
thoughts baste and thicken
crop my face and listen
instinct comes full circle
drive this vein hysteric
watch me come apparent
hope they call my number
arteries of cities boil
metropolitan hearts flicker
pulse slows and crumbles
meridians crush with joy
a baby is born

7/11

figures fixate along the walls
where the candles congregate
along the shelves
above the heads of cherish
statues hold time
where the ancient ruins lie
by my side
flickers of thoughts arrange
up to the sky
where the Romans see it strange
the tropics of Capricorn and equator combine
the waxy plains of green
drive my mind back in time
where the era and ages scans
onto flurries of warm and cool
drifting toward crops and shades
saw the maps with legends
passed through hemispheres
may we gallop in unison
when we control time



BULLETS 'N' OCTANE

LOOK FOR THE DEBUT CD'S
OUT THIS NOVEMBER ON
NIFTY RECORDS!

S
U
P
E
R
U
N
I
T

 FREE 4 SONG
SAMPLER CD

E-mail jmniftyrecords@aol.com
OR Call 714-931-3749

SUPERUNIT
GEOCITIES.COM/AISUPERUNIT

BULLETS 'N' OCTANE
GEOCITIES.COM/BULLETSNOCTANE



www.nitrorecords.com

JUNCTION 18

this vicious cycle

An amazing blend of melody, heart felt lyrics and driving guitars. A must for fans of Weezer, Saves the Day or the Smoking Popes. You won't be disappointed!



junction 18
this vicious cycle

release date:
OCT. 17th

also available from Fearless...



AT THE DRIVE-IN / vaya



COMP. / punk goes metal



DYNAMITE BOY / finder's key

FEARLESS
RECORDS

fearless records

13772 goldenwest st. #545, Westminster CA. 92683

www.fearlessrecords.com | digital downloads also available from emusic

eMusic

art



profile with Joseph Demaree

>>>

Joseph, Firstly, tell me what and who inspires you as an artist? When did you begin illustration?

JOE: When I was a little kid I drew silly pictures of dracula and space ships. Not much has changed really. I dropped dracula for puzzle men, bunnies, sexy eggs, and crying hearts. I'm sure the prince of darkness will show up again soon. My mom thought I once drew a picture of dracula with a big dong. I assured her it was just the back of his cape peaking between his legs. I was probably eight. As for inspiration, I'd have to praise Dali and Vonnegut. Mark Ryden is a definite favorite among the new painters. If we're talking inspiration on an inside level then I guess I would have to say the voices in my head tell me what to do. Sure we argue a lot over opinion and we fight over circumstance and probability but we can make pretty pictures at times. Illustration is a dirty word for painting pictures. I'm more of a painting pictures type. I just want to make a living by painting so I call it illustration.

>>> Joseph, how old are you? Is there a thriving Art scene where you live in San Jose?

JOE: I'm 27, weight, ya that's right 27. About six months ago I was pulled over on my skateboard and asked how old I was. I replied "21". The cop said ok and I didn't realize until a good five minutes later that I was 27. If there's an art scene in San Jose I don't know of it. There are a few galleries around but most are pretty glitzy or just a pain to submit to. I don't even know many artists around here. I guess I've been involved with the underground music scene for too long. Art and music have their own scenes and I've never known anything more than punk rock. Every now and then I have art shows at small galleries, record stores, crap, even at hair salons or houses.

>>> How have you incorporated your art with music? I know you are in a band from San Jose called The Unit Breed.

JOE: Well, I've run a record label for about nine years now and do all the art and layout for it. The record label is called Nothing Enterprises. Actually it bounces around from Nothing, Nothing Everything, and Nothing Enterprises. The Unit Breed is something I've been working on for the past two and a half years. It's a very elaborate recording project. I spend a lot of time writing and recording songs. We actually just got back from a small tour around most of the west coast. WA. and OR. were very kind to us. Our new CD "A Proxy of Noise" comes with a 10"x10" hard bound book. Each song is illustrated or vice versa. I wrote songs from paintings and painted pictures from songs. There are 12 full color high-res paintings and 14 songs. Even a fold out in the middle. Most of the paintings accompanying this interview are in the book. More recently I put out a five band compilation called "The All Seeing Monotony". Each band gets 15 minutes of space to include however many songs they can fit. Yogurt, Brain Blood Volume, Outfit, The Unit Breed, and Anhedonia are on this compilation. I recorded and mixed everything with help from the bands. The Unit Breed songs on here are the most recent. The CD comes with a full color print 51/2"x11" and a bookmark. I plan on making a series of these comps.

>>> Do you see computer art wiping out real handmade art with paint, oil, etc.? What are your feelings on this subject?

JOE: No way. There is nothing better than viewing a nice painting. Looking into the brush strokes, and wondering how the hell did that person do what they did. A painting makes you want to sneak a touch, or let your mind get lost in its history. I can look at a painting for hours. I can look at a computer generated piece for five seconds. Oh - nice way you scanned in and touched up a photo. Fantastic collage. There are very few computer artists that do anything for me. Then again I am very ignorant of current art and the artists who dabble in electricity.

>>> Is all your art created on computer only?

JOE: Hmm, well no. None of it is. I paint mostly with Acrylics using very fine-brushes. The kind that have tips smaller than needle points. I use Oil and Gouache occasionally. Mostly paint on Masonite, if I'm out I'll use illustration board. I draw everything out first on tracing paper. That way if I want to add something I don't know will look all that good I can draw it on a separate piece of tracing paper and then move it around the picture area. This helps allot with composition, getting things to move right. Once I have the drawing completely finished I trace it onto a piece of gessoed masonite. Then the paint comes. I tend to block out all large parts I'm painting with Frisket. That way I can be loose with landscapes and paint over my drawing without losing anything. The drawing doesn't always stay the same. Somewhere during the long painting process I change things, add and delete elements. "Here's a better idea!" myself will yell to itself.

>>> I'm a big Salvador Dali fan. I see a lot of similarities in your art. Is he one of the most influential artists for you?

JOE: Yes. Dali is the king. I think I'm going to submit portfolios to large galleries as the reincarnated Salvador Dali. I will send past and current work from before death to present living status. Dissect to Emulate!!!

>>> What are your goals as an illustrator? It's a tough gig. What keeps your head up?

JOE: My goals are ludicrous. I wish to abolish personal freedoms by minimizing the production of anything artistic. I wish to start a world ballet on "Vote Armageddon". I wish to live off of things I like to do best, mixing sound and color, composing infinities. I wish not to drown in water waist deep. There's no way of stopping this roller coaster, when the muck gets neck deep and you're dodging sharks. Ideas reproduce like bunnies.

>>> What background or education do you have in art?

JOE: I used to do a lot of finger painting before school. During elementary school I made a clay dinosaur for a contest. Everyone told me it would win. I left the room during the judging and when I came back in someone had smashed the horns of my Triceratops together. I didn't even get third place. In Jr. High I was held up with a knife for my sandwich during lunch time. I laughed at the kid and he went away. In High School I did two portfolio's in an A.P. class for college credits. I went to the Academy of Art in S.F. one year on a scholarship. I hated it and dropped out. For the following three years I hosted insane punk rock shows and painted really dark pictures. I went back to The Academy of Art for 6 years on grants. I paid about 200 bucks a semester until my grant ran out then I dropped out with five classes left. All five classes were liberal art classes, meaning they had nothing to do with my major and I had fulfilled my quota of art classes to graduate. The Liberal art classes I did take I slept through and passed with A's or B's. I had one teacher that kept me interested the whole six years. His name is Tim Racer and is a very good illustrator. I watched a lot of T.V. as a kid and read a crap load of comic books. Now that's good art education!

>>> What is the most emotional or most personal piece you have created? Please shed some light on it for us.

JOE: Most of my paintings are very personal. It's pretty hard to place one in front of another. A lot of my paintings lately have to do with losing my hearing in my right ear, the ever growing population of deceased friends, old and new lovers, arguing opinions with myself, loneliness, spiritual enlightenment, atheism, knowing originality doesn't exist, and a lot of trying to fill the time. Of course I try and keep things very cynical and fun. What good is anything when you can't poke fun at it. Sorry I can't elaborate on a particular piece. If I did I might ruin your idea of the painting. Who wants writers to explain their stories? I'd rather get to the end of a book on my own and be excited by my interpretation. I'm up for answering specific questions. The characters are skinless and going nowhere, yes stuck in a loop of nowhere fast. Most of the paintings submitted have writings that might help in definition.

>>> Where do most of your visual concepts come from? Dreams, in the moment, etc?

JOE: I steal them from other artists. Actually I don't even paint them. I copy everything straight out of books.

JOE:....Ok, so maybe not. The many people who live inside my head make up stories, movies, plays, whatever. I just try and gain control and copy ideas down. Or I sit around late at night on those nights I can't sleep, which are plentiful, and conjure up symbols and characters to relay my problems. I actually spend a lot of time thinking up ideas for paintings. I try to link everything together. The objects that might not mean too much in the end have the greatest importance. Are you trying to make me crazy with this question? I'm gonna stop right now.

>>> Where can one see your work (on the web or at galleries)?

JOE: I have a web page, nothingenterprises.com. My friend Alan puts it all together for me. Right now we're trying to update everything. I sort of direct the whole thing or complain about aspects I don't like. Actually he does most of the work. My web page has most of my recent and past work from over the last 15 years. Plus my whole record catalog is there with write ups for the bands on my label. The full Unit Breed book/CD is up in the current show section, it's \$20 post paid. I also have prints and originals for sale. I just had a show at Faux hair salon in downtown Campbell. Not to sure where next. If interested get hold of me through my web site or send me your address and I'll include you on my mailing list. Send all mail to Nothing Enterprises, 2538 La Mirada Dr. San Jose, CA. 95125, usa.



JOE: Thanks for everything Scott. Watch out for kittens in the street and long live Cravis Holdermeyer, benefactor and sole proprietor of "Vote Armageddon" world community and free will or no will at all activist. Kisses to you children.

VIEW Joe's artwork on next 2 pages >>>>



A Childhood Celebration
Oil on board, 29.5 x 25.5", 1999

What's that in the distance across the dark sea
Taking away these memories
A quick focus on childhood again
When these heavy eyes rest on painted wood
What great construction
Father you've done such a good job enclosing space
It keeps the objects of personal history
Individual story
With each drawer there lies a library
Inanimate shapes react in hand like video
bad reception fix the tracking
Oh there she is with the bees ~ dazed in confinement
A familiar buzz of honey, soothing the throat, or restricting?
My grasp on allergies are minuscule so I creep in boldly
Scribbling dynamic intentions with ink
I can feel the lumps around my eyes asking for clarification
Receiving the sweet open wounds of lust
I feel my childhood boxed up again
An adolescence put to an end
I feel the end, I feel the beginning of having existed
Now I'm worn like an old hat heading for the other side
Please let me pass, or pass me on.



Everyday Critique
Acrylic on wood, 20 x 18.5", 1999

Pusher, thought giver, questioning belief
Hallelujah, praise the mind, I'm at peace
So happy, relaxed, bright faces in the air
Sore hand, disregard the tax, we're making beds tonight
Twilight, moonlight
Now I'm lying here helpless
A chill that can cut you down to size
Rooftop and me
showing off to the empty
night sky
Smog hiding the sparkling lights
I've sat under mesmerized



Dissect to Emulate

Acrylic and reflector lights on wood, 20 x 18.5", 1999

Fractured Atom

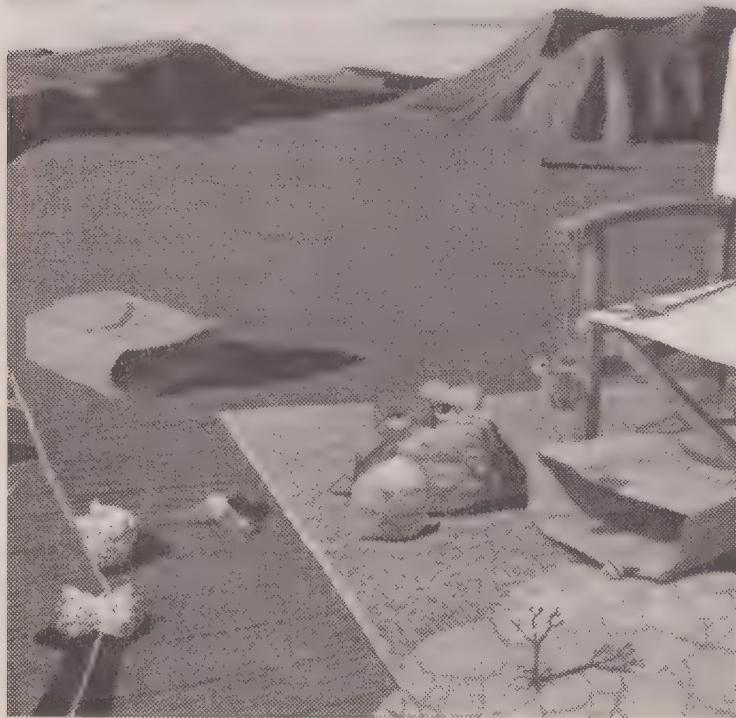
Acrylic and collage on wood, 18 x 16", 1999



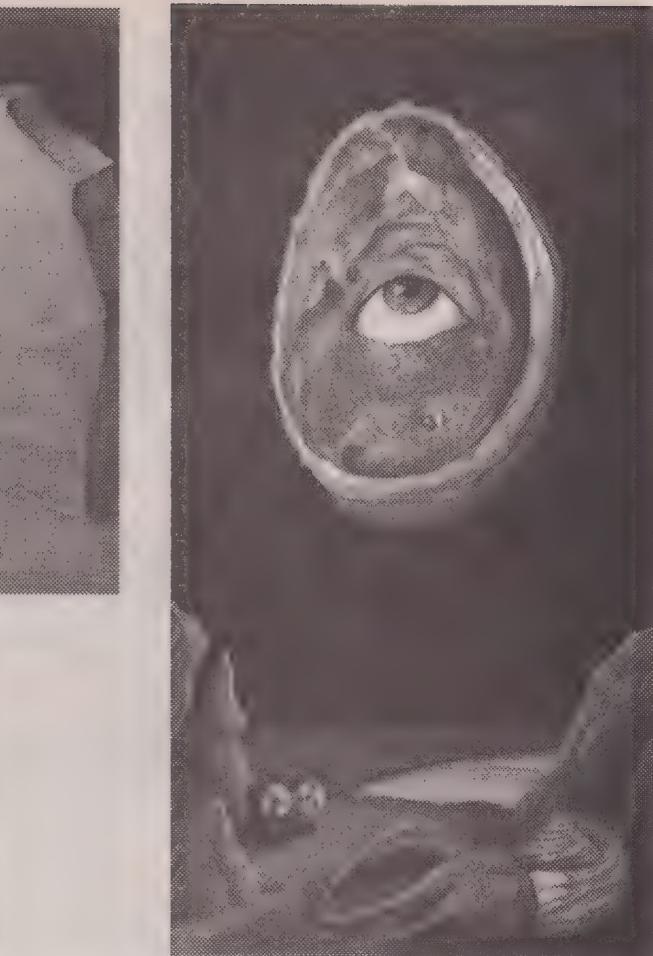
Silence Blooming Acrylic on board, 17.5 x 27", 1999



I and Reflection
(The All Seeing Monotony)
Acrylic on wood, 10.5 x 20.5", 2000



In the Living Acrylic on wood, 13.5 x 8", 1999



Until Next Time (Sound In Exile) Acrylic and Gouache on board, 9.5 x 20.25", 1999

Diesel Fuel Prints

D u a l i t y P r o d u c t s S i n c e 1 9 9 1

VINYL STICKERS

ANY COLOR! ANY SIZE! FAST TURN AROUND!

Some of our
satisfied customers

Blue Tip
Diesel Boy
The Promise Ring
D.O.A.
No Use For a Name
Tribe B
Nobodys
Mustard Plug
Jets To Brazil
Sweetbelly Freakdown
NDMEANSNO
Jade Tree
Hopeless Records
Stink
I am Spoonbender
At the Drive In
Lagwagon
Joan Of Arc
Funeral Oration
88 Finger Louie
Swiz
Digger
Lifetime
Dillinger 4
Mad Caddies
The Queers
Sax-O-Tromba
Secret Agent 40
Against All Authority
Heckle
Fury
Frodus
Stagger
Liquid Meat Records
Kat Records
Discount
Lovitt Records
Vinyl
22 Jacks
The Burdens
Mint Records
Midge
JP5
Good Riddance
Humdrum
Hanson Brothers
Showbusiness Giants
Alternative Tentacles
Siren
Bracket
Clowns For Progress
Unamerican Activities
Miss Lonelyheart
Shinynine
KSUN
MEAN PEOPLE SUCK
The Last Record Store

OUR KILLER BULK STICKER DEAL

**\$135.* 100 12.5"X18.5" 1 COLOR SHEETS
AS MANY STICKERS AS YOU CAN FIT ON A SHEET
2 WEEK TURNAROUND**

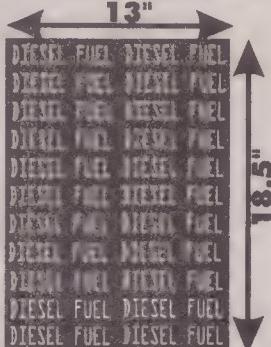
Cheapest Prices!!! Do The Math

SUPPORT PUNK BUSINESS

Example:

20 stickers per sheet x 100 Sheets
YOU GET 2000 stickers for \$135.00*
This price includes cutting.
That's only 7¢ each!!!

With delivered film, add \$30 for layout & film, shipping extra but minimal



You can get any size sticker with the bulk sticker deal, different sizes & designs are OK!!!

Any Color you want!!!

All Stickers Are High Quality Weatherproof Vinyl

WE SPECIALIZE IN MULTICOLOR STICKERS AND T-SHIRTS

Sticker Deals As Low as

500 Stickers for \$50.

 So you don't have much money &
you still want 1 or 2 color stickers

Here's the deal. These prices include everything setup, printing, cutting, shipping (U.S. Only).
The 1 Color stickers you have a CHOICE OF 15 DIFFERENT COLORS. The 2 Color
stickers you can use a light color and a dark color, no white. Call us and we'll send you a full
price list, with tons of size & quantity options, samples, and color choices.

4.25"x1.5" 500 1 Color \$50

500 2 Color \$65

6.14"x1.61" 500 1 Color \$80

500 2 Color \$100

White Shirts

with a 1 Color Print

WHITE 100% COTTON
FRUIT OF THE LOOM HEAVY T-SHIRTS
ANY SIZES SMALL TO X-LARGE

\$3.50

T-SHIRT DEALS

The Fine Print One Time Set up Charge \$28

Minimum order 50

Shipping additional, but reasonable

Any color ink you want

Ink switches \$8.00 if you want half the shirts with blue ink and half w/ green ink

ALL ORDERS MUST BE PREPAID

2 Week Turnaround

Multi-Color Shirts & Embroidery Available

\$4.50 Colored Shirts

1 Color Print on Colored Shirt
COLORED 100% COTTON FRUIT OF THE LOOM HEAVY T-SHIRTS
ANY SIZES SMALL TO X-LARGE

CALL OR SEND FOR SAMPLES, PRICE LIST, AND COLOR CHOICES.

Phone 707.664.9673

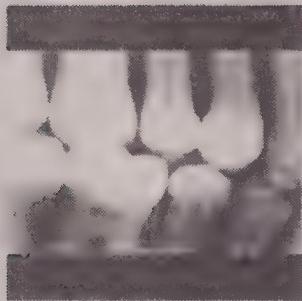
**SEND OR CALL FOR SAMPLES
AND PRICE LIST**

Fax 707.664.1770

Diesel Fuel Prints 445 Portal St. #B Cotati Ca, 94931 U.S.A.

Coming Soon: dieselfuelprints.com E-Mail: info@dieselfuelprints.com

straightfaced



pulling teeth
in stores 12/10/00



www.epitaph.com • www.straightfaced.com

Build Your Own Monster

Giant
Sized

Wonderment

STEREOLAB

The New Album
available at

buildyourownmonster.com

cd's & t-shirts
mailing list
download songs
booking

featured on the Skratch compilation cd
'What'd you expect for free? Vol. 9'

I'm floored! I was not prepared for this!
What a multi-dimensional driving band.
bizarre domination

This one'll keep you on your toes. "If you're looking for a unique musical challenge that
and we mean that in a good way" will wake you up and take notice, this is for you!

cmj

campus circle



and at all major online cd retailers

FACE TO FACE

Interview with Trevor Keith By Liz Ortega

After nearly ten years of cranking out several albums, singles, compilations, and a live album, Face to Face has returned into the lime-light with the new album, *REACTIONARY*, on Lady Luck Records. Consisting of Trevor Keith (Guitar/Vocals), Scott Shiflette (Bass), Chad Yaro (Guitar), and Pete Parada (Drums), Face to Face have become icons to the punk and skate world of the '90s and continue to gain loyal fanatical support nationally and internationally. They have long changed their style--progressing musically towards a melodic pop sound--yet they still manage to embrace their old school punk rock roots. They have traveled a long, hard road to get where they are now and have overcome challenges--musically and spiritually. However, it seems as though their last effort, *IGNORANCE IS BLISS*, has triggered mixed feelings from old F2F fans. Nonetheless, Face to Face have matured their sound, and they still carry out that vibrant resonance that is amazing to hear. They have always been great composers and fabulous performers and not to mention have always sold out every single performance! Face to Face have launched a diverse album that is as solid and hard driving as ever. *REACTIONARY* has produced the hit single "Disappointment," which is getting the attention it deserves from industry stiffs all over. In fact, the fans shaped this particular album--every song was chosen by F2F fans via Internet. What better way to pick songs than by having the fans do it? I met with Trevor Keith right before their show at the House of Blues, and let me tell you, Trevor is the most down-to-earth and articulate blue-haired punk I have encountered and I will always remember this experience! A million thanks to Kristine Ashton and special thanks to Trevor Keith!

Skratch: We all know your background--we all know your influences...

Trevor: Thank you! (phew!)

(Laughter)

Skratch: I am going to be up front with you, Trevor. I have been a longtime fan of Face to Face.

Trevor: Oh, cool!

Skratch: I am going to ask you some questions that I have always wanted to know but have never been asked by the "others."

Trevor: Great!

Skratch: *IGNORANCE IS BLISS* and *REACTIONARY*--two albums that steer away from your original punk sound--did you work on these two albums throughout the same period?

Trevor: They weren't really worked on at the same time. They were within a couple years of each other, but they weren't the same time. *STANDARDS*, we recorded right around the same time that we did *IGNORANCE IS BLISS*. *STANDARDS* is our cover album. Basically, when we did *IGNORANCE IS BLISS*, it had been a couple years since we made a record, and we felt like we didn't really have any new ground to cover unless we really challenged ourselves and got a little more experimental with our recording. So, we wrote some different-sounding songs from what we've been doing in the past, had a decent enough budget that we spent a lot of time experimenting in the studio, which was awesome! We had lots of time to try different sounds and different recording techniques and spent the better part of about 4-6 months recording that record. We went out and did a few shows for that--just a couple small tours--and started writing new stuff again. So, we went back into the studio and recorded *REACTIONARY*; but with *REACTIONARY*, it took a much more kind of raw live approach. The songs came together rather quickly, and we wanted to keep that same flow with the recording. So, we rehearsed them a lot and went in and banged them out and did like guitars, bass, and drums all at the same time. So, it's got a real live feel.

Skratch: I've noticed a huge difference in *IGNORANCE* and *REACTIONARY* in comparison to your older material.

Trevor: Sure...it's very different!

Skratch: I didn't see a lot of hype or promotion on *IGNORANCE*...as I see with *REACTIONARY*. Trevor: Well, what we discovered, especially with *IGNORANCE IS BLISS*, is that the public and the industry included want Face to Face to be a punk rock band. That is what we do best, and that's what people are most comfortable seeing

us as and listening to us as. That's what we have been and always are--we kind of tested the boundaries and limits of how far we can stretch it with *IGNORANCE*... But we discovered that the stripped down sort of pop punk thing is what we do best and what people like the most out of us. So, *IGNORANCE*... kind of came and went under most people's radar.

Skratch: I think it is the best album you guys have ever made--aside from *DON'T TURN AWAY*.

Trevor: Thanks! It's my favorite record that we've ever recorded.

Skratch: I think it's very deep and a lot more meaningful. Surely, the rest of your albums have the same amount of effort, but I know that some of the old F2F fans felt kind of indifferent towards *IGNORANCE*. I guess because it didn't have that punk twang to it.

Trevor: IT WASN'T FAST! We actually used effects on it! (Laughs)

Skratch: I liked it a great deal!

Trevor: Thanks!

Skratch: I have one complaint, Trevor--I have been to almost every damn F2F show out here in LA and San Diego, and I've noticed you guys never play any songs off *OVER IT*! "I Used to Think" is my favorite song from that EP! You never play it! I don't know if I'm in the crapper when you play it or what...shit! (Laughter)

Trevor: We consider the *OVER IT* stuff to be a pretty obscure because it was an EP and we released it and sold however many copies then we took it out of print. We figure people just don't know those songs that well. So, to play them would be a little bit strange. But actually we had "Not Enough" this time around, and we did just play it in San Diego and most people just went "Uh, what's that song?"

Skratch: Well, I demand that you play that song tonight! You must play it for Liz.

Trevor: Maybe we'll bust it out tonight, I don't know.

Skratch: Bust the ballistics! I'm holding you to that, Trevor! (Laughter)

Skratch: You have anything in the works right now? I know you have a label, Lady Luck. How is that going?

Trevor: Yeah, Lady Luck started with all best

intentions of becoming its own record label, but it's essentially become an imprint for Vagrant Records. They do all of the Lady Luck stuff, and they're really good at what they do. They've just become sort of our label, and it's just an imprint the band uses for our releases. But I produce records and been producing a lot of bands on Vagrant (No Motiv /Boxer) and a couple other bands that don't have labels. A band called Death On Wednesday--that's coming out on Vagrant really soon. That's pretty much it. Producing Face to Face takes up much of my time.

Skratch: If you could choose one song from this new album that is your favorite or you've put so much effort into it and it means so much to you, which song would it be and why?

Trever: I don't know--the songs were kind of written in this huge burst of creativity, so I don't know if any one song...you know what? That's not true--"Hollow" is my favorite song off this record. I don't know if lyrically it's the most striking song, but musically I think it's like the coolest melody and arrangement of chords on a record. The song I would listen to if I weren't in the band. I'd be like "Yeah!"

Skratch: You have a song that is getting major airplay. How do you feel towards that?

You had "Disconnected" getting a shitload of attention, then it was over. Then you had "Won't Lie Down" getting airplay, and that was it. Now you have a very "Disappointment." It's kind of on and off.

Trever: Yeah, we kind of wonder where we stand from time to time. But it's great whenever...there's a few stations across the country that it's like really cool when they pick up your single and play it. It feels like you're getting a little bit of respect and recognition for the hard work that you're doing. KROQ is one of those stations, and they've been really good to us over the years--I mean they've been playing "Disconnected"

forever. So, it's a bit frustrating that a single from every record doesn't get picked up, but I'm just happy that they've picked up some of them and it's really cool that "Disappointment" is getting airplay right now. We're really happy about that.



Skratch: Are you disappointed that a song was picked up from this record and not IGNORANCE..?

Trever: It's difficult to be upset...I don't know, all the albums are our records, so it's great that they're picking up on any of them. Personally, I would rather have seen IGNORANCE IS BLISS become a big record that more people heard and were into, but you know, it's as much a Face to Face record as the one before it, so I'm happy that the current record is being looked at in that way.

Skratch: Are you going to continue to advance your sound, or will you be switching back and forth with older and newer sounds?

Trever: I don't know. I think we'll just cross that bridge when we come to it with each record.

This one was pretty much a reaction--that's why we called it REACTIONARY. It was a reaction to IGNORANCE IS BLISS. We kind of went in writing songs like "Alright, the world wants a punk rock record from us, and that's what they'll get!" And pretty soon, we're like "Wait a minute, these are good songs. We like

YOU'LL LIKE THIS!" So, I don't know where our heads are going to be at when we start writing songs for the next record. I would never say that we are this or we are that and we're going to do this. We are a punk rock band even though a record here and there may vary in either direction towards rock or whatever you want to call it. I think we have a Face to Face sound that was even apparent on a record like IGNORANCE IS BLISS that'll continue through the rest of the records.

Skratch: Wow, I don't know what else to ask now.

Trever: What? You didn't write down questions?

Skratch: Are you kidding me? Of course not! What do you think I am...A PROFESSIONAL? (Laughter)

Skratch: Let's talk about Napster...

Trever: Napster is sponsoring our tour. Basically, I think Napster is awesome! I use it all the time. I was using it before they even approached us with the tour. We've always been big supporters of our fans. We try to pay attention to them and listen to them. We try to make them happy beyond "just that band making a record--you buy it" type of relationship. So, I think Napster is great. It allows fans to trade music with other fans and what's wrong with that? More promotion for us.

Skratch: Now, Napster is that controversial music/internet company, right?

Trever: YOU'RE NOT FAMILIAR WITH NAPSTER?

Skratch: [Feeling like an asshole right about now] Well, all I know is that it has something to do with music and the net!

Trever: Basically, Napster is a giant sort of net-based program where you log on with your computer into the Napster system. Many MP3 files that you chose to share with anyone else can be immediately uploaded to anyone else's computer anywhere else in the world as long as they're on the Internet. So, that allows you to do a search for your favorite Frank Black song or whatever and everyone that has a Frank Black song on their computer, all their files will come up and you basically upload from their computer to yours.

Skratch: Too complicated for me!

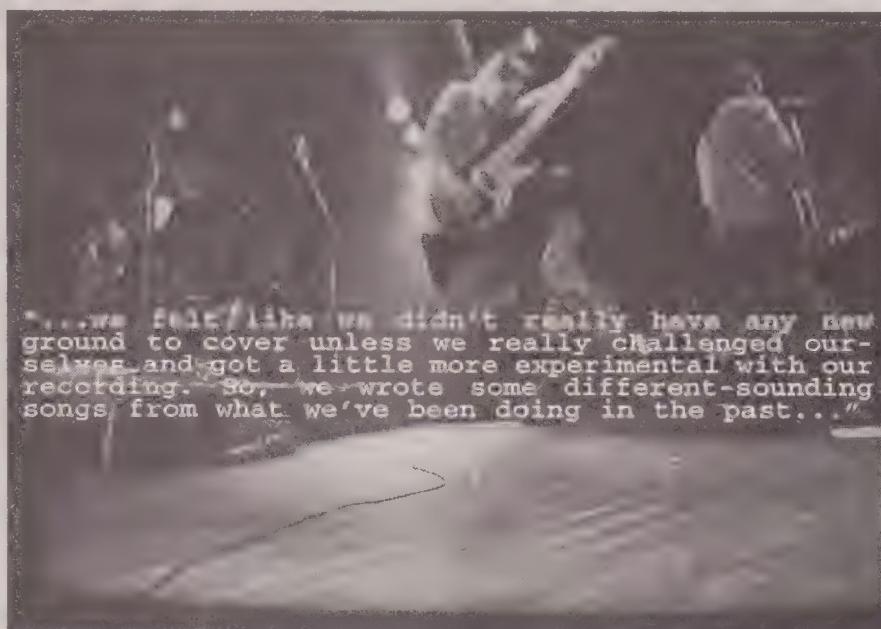
Trever: It's awesome! It's totally fan based. It's sharing music over the Internet.

Skratch: So, where is this tour taking you? Where are you ending it?

Trever: Seattle, and it just ended up that way. It doesn't make sense. We either have to drive all the way back or fly back. We'll be back in September playing the Glasshouse and the Ventura Concert Theater. You can check facetofacemusic.com for details!

Skratch: Excellent! Trever, this has been fabulous! It was great meeting you!

Trever: Thank you! It was good talking to you.



these!" And it became a good thing rather than an angry "YOU DIDN'T LIKE IGNORANCE, THEN

You bring the nipple clamps, we'll bring the rock.



NO
MEANS
NO ONE

NOMEANSNO

NO ONE

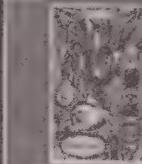
Yes! The new one from the finest that 'ol Canada has to offer! Their ninth full length. The infamous NOMEANSNO legacy continues to thrive. More of their insane brand of demented music you've come to require in your daily diet on this release. A swelling and heaving tidal wave of a record, insuring you a bad case of lockjaw upon each listen. Eight songs coming at you with full-on NOMEANSNO badness, including a cover of "Beat on the Brat". You want the best, you got the best. Thankyou.

VIRUS 248 2xLP: \$11.75 / CD \$12.00



ALTERNATIVE TENTACLES RECORDS

P.O. BOX 419092, S.F., CA 94141-9092, USA. SEND \$1.00 (U.S. FUNDS) FOR CATALOG. ★WWW.ALTERNATIVETENTACLES.COM★



SLIM CESSNA'S AUTO CLUB

ALWAYS SAY PLEASE AND THANK YOU

Denver's finest yodeling outcasts bring you their third full length album of country twang and bizarre skillful songs and plenty of cussing will make this a classic release. "The country band that plays the bar at the end of the world." -Jello Biafra

VIRUS 247 LP: \$9.00 / CD \$12.00



THE WTO COMBO

LIVE FROM THE BATTLE IN SEATTLE

Live from inside the curfew zone at the WTO events in Seattle. JELLO BIAFRA, KRIST NOVOSELIC, KIM THAYIL and GINA MAINWAL join up for spoken word and live music. Over 45 min. Huge booklet includes WTO info, photos and liner notes from the band.

VIRUS 250 LP: \$9.00 / CD \$12.00



VARIOUS ARTISTS

THE ECSTASY OF THE AGONY

The most bang for your buck. Our new super-low priced sampler is here! We somehow managed to put 30 of our current artists on just one CD, at over 75 minutes! Contains new, upcoming and exclusive tracks of your favorite bands. Only \$5.00!

VIRUS 252 CD: \$5.00



RATOS DE PORAO

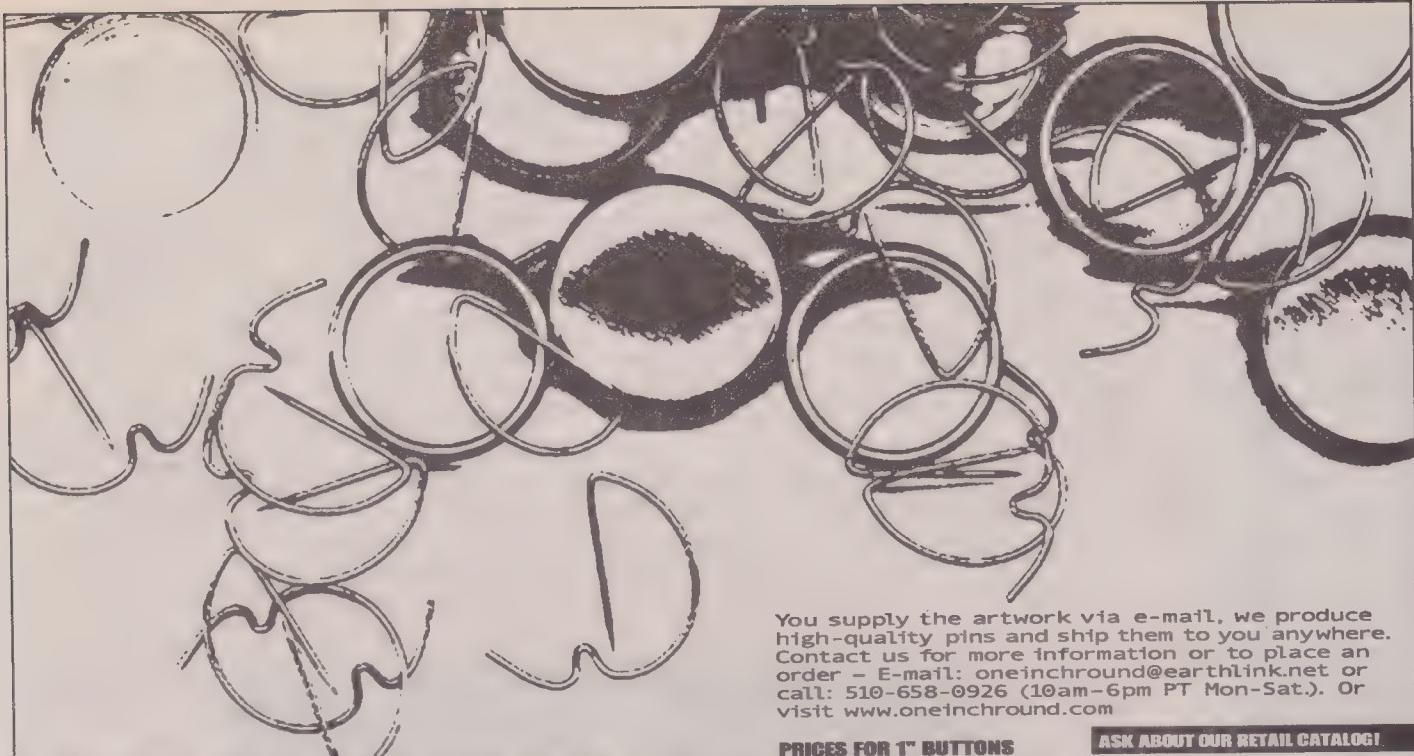
SISTEMA PELO CRUCIF

A newly recorded version of the first hardcore album ever recorded in Brazil from 1983! Now updated from the band that brought it to you so damn heavy and brutal the first time. Ultra fast and political based hardcore. Mixed and produced by Billy Anderson.

VIRUS 249 LP \$9.00 / CD: \$12.00

The Voodoo Glow Skulls New Album "Symbolic" is Out September 12th 2000

13 'Symbolic Songs'



one inch round

quality button manufacturing & distribution

You supply the artwork via e-mail, we produce high-quality pins and ship them to you anywhere. Contact us for more information or to place an order - E-mail: oneinchround@earthlink.net or call: 510-658-0926 (10am-6pm PT Mon-Sat.). Or visit www.oneinchround.com

PRICES FOR 1" BUTTONS

black-link only	100 black ink art \$25 500 black ink art \$100
full color	100 full color art \$30 500 full color art \$125

ASK ABOUT OUR RETAIL CATALOG!

CA orders subject to 8.25% sales tax. Talk to us about a turnaround estimate when you call. Ground shipment within the USA is free. Next day day rush shipments are also possible. NOTE: The 500 quantity price break also applies for 250 each of 2 designs.

©2000 One Inch Round, El Cerrito CA 94530

NEW RELEASES FROM REVELATION RECORDS.

ROCKTOBER

THE MOVIELIFE lp/cd "This Time Next Year"

Five kids from Long Island who are making a scene. The Movielife mix up the catchiest parts of hardcore, pop and rock on their new full-length and dare you to not sing along.
Available October 3rd.



GAMEFACE lp/cd "Always On"

You know who they are, and you know you love 'em. One of the most talented and hardest-working units to ever come out of Orange County, CA. Their brand new album shows a maturation that can only come with experience.

Available October 17th.



SUNNY DAY REAL ESTATE

with Jeremy

By X-Ray

On a hot day in July, I made my way through the maze of freeways—the 5, 91, 710, 60, 10—you know, trying to get to LA in order to make it to the Troubadour in time to interview Sunny Day Real Estate before their show. The fact that I got there avoiding all traffic was only the beginning of a great evening I was to experience. When I got there, Mark Hayworth, tour manager deluxe, made sure I was given everything I needed to make this interview happen without a problem, which was greatly appreciated by me, knowing that that isn't always the case. When I got there, I didn't know who I was going to interview: vocalist Jeremy Enigk, guitarist Dan Hoerner, or drummer William Goldsmith; but as it turned out, I got to do a solo interview with Jeremy. In this isolated lounge at the back of the bus, with a window to either side, we sat to talk. It was relatively quiet considering the roar of Santa Monica Blvd. was right outside. Only the hum of the air conditioner hard at work could be heard. As Jeremy settled into a comfortable position with his legs on top of a guitar case, it seemed he was eager to start. I fumbled through the recorder setup but finally managed to get my stuff together in order to begin my interview.

Skratch: You guys are from Washington (state)?

Jeremy: Yeah, different areas, Seattle being the place we all went to do music.

(He scratches his head as if straining to remember.)

Skratch: Was that scene a big reason why you wanted to get a band together?

Jeremy: No, there was an entirely different scene other than the grunge that was going on. It was the punk rock scene, hardcore, straight edge...that was the scene that was most inspiring...all eyes were on Seattle because of SUB-POP, and that really helped us.

There was this place called

The Party Hall, and every weekend they'd have a show and anybody could play. I was in a punk rock band called

Reason for Hate with William...and we totally were able

to play every other weekend, which wouldn't have been possible anywhere else.

Skratch: What influenced you, why did you guys want to play?

Jeremy: We all had different influences. I met William in high school, and he introduced me to a lot of great music—like No Means No and some harder edge stuff. At the time, I was listening to U2, Sinead, Bob Dylan, a lot of older stuff; and we all just happened to meet in a musical place.

Skratch: Did you guys have a purpose in mind?

Jeremy: Oh yeah! Music. We all just wanted to make music. William and I have always had an unspoken energy, and we've always connected right away. It was the same with Dan.

Skratch: How did Dan fit into the chemistry? You and Dan seem to be the driving forces in SDRE and its many reincarnations—I mean with all the personnel changes you've made in the band. Is the ebb and flow of Sunny Day due to a connection that you and Dan share?

Jeremy: Dan and I learned to play guitar together. We knew



how to play guitar separately, but it didn't really become our sound until we started building it together. I write guitar lines that don't come together until Dan does his thing. We're so deep into it that it would make it difficult to play with anybody else, for me.

Skratch: So there's a connection?

Jeremy: Yeah, there's an amazing connection with all the members, and there was with Nate as well—our original bass player—but unfortunately he's not with us in the band anymore. But that connection has always been there...and one of the reasons we got back together; and we could not deny that something great...it is beyond ourselves.

Skratch: Speaking of Nate, what about his departure? And then William left, too...but he came back. (Referring to the fact that they joined Dave Grohl in the Foo Fighters)

Jeremy: Well, he (William) didn't really leave, the band just kind of broke up, we just split up...it was a very torturous time

Skratch: Frustrating?

(I ask with a tone that is more reassuring rather than a ques-

tion)

Jeremy: Very frustrating! I remember sitting in the practice room and writing songs, and I just didn't want to be noticed. I would just want to hang out in the corner and make great music, but not have anybody interact with me. And it was impossible, you can't do it that way. I was young, too; and I was very stubborn and able to fight for my space. It would be like a "DON'T LOOK AT ME!" type of attitude...hard times. We were also under a lot of pressure because we knew we had something great, and I personally was terrified of failing that greatness and having the whole world see that... (He pauses as if to see if that fear is there again.)

. Back then.

Skratch: Now on your latest CD, you decided to pick up the bass yourself to fill in that gap that you guys have had. Did you do it to become self-reliant or just because you had to do it in order to make another record?

Jeremy: It was ultimately something that we had to do because there was really nobody that could fill Nate's shoes and really accomplish the sound that we had already created that worked—that was great, and was us, you know. And we had tried bass players, and it didn't work on many different levels—on personal levels, on creative levels—and the truth is that originally we started as a three piece. Nate was on tour, and it was William, Dan, and myself. In the trio, it was so...easy to write songs, and coming back to that was so obvious. As soon as I picked up the bass, the guys' support and enthusiasm was just there instantly. And the fact that we can do it is all the more reason to do it.

Skritch: Is that the permanent lineup now?

Jeremy: I think so. As of right now, we're feeling really good about it, and I want to continue to play

bass

Skratch: So that's gonna keep Sunny Day around for a long time?

Jeremy: Yeah. I think I can do it; and it'll make me a better bass player and I'll just get better, I'm really into that. I'd love to be known as a bass player, that's fuckin' rad! 'Cause I'm a singer you know, and I don't really want to be stuck with being just a singer...but you never know, someone might come along where it works. But for right now, we're a three piece all the way. (We make our way from the enthusiasm of the new lineup to the new album)

Skratch: What about the songs on the new album, THE RISING TIDE? The underlying theme of the album seems to be forgiveness, a second chance, a second breath. What is the album about in general, as a whole? (There's a long pause, as he seems to digest the question before him)

Jeremy: Wow that's...that's really wonderful. Boy...I don't know. I mean to me, I think it's a beautiful record and I wouldn't really know how else to describe it. I really don't know how to answer that question, I really wouldn't know what to say

Skratch: Let's just talk about "Rain Song." It seems that's a beautiful piece about second chances--how it doesn't matter what happens, because the ultimate thing is always there. It's almost like what SDRE had to go through, I mean as a group you guys went through so much shit, but ultimately you couldn't deny these reincarnations.

Jeremy: Yeah, you could totally see that in there.

Skratch: It doesn't matter what happens, you can't deny that thing.

Jeremy: That song's very like a motherly love, kind of like an unconditional...a forgiveness song. I totally know what you're talking about. Dan has always kind of related it to Sunny Day and our battles and overcoming. I've always taken it more literally, like with an actual relationship with a woman (or man) or whoever the listener is involved with, but that's one of the great things about it: it's totally open to many possibilities. Once a band records music, once they put it out, it's no longer theirs. It is the world's.

Skratch: Yeah, whoever takes it in, it's theirs.

(Jeremy seems to be taken back by the power of those words, which is a segue into the power of lyrics.)

Skratch: Do you introduce religion into your lyrics?

Jeremy: Absolutely not. I never want to bring religion, something so disgusting and something so man-made into the beauty of God. I never want to distort God, and I never want to feed people my own poison and my own beliefs because it's such a fucking confusing and fear-filled thing the way it is presented--the way that man presents it. Absolutely not. But I do very much so...the inspiration of God in my life fully comes out in the music, but never religiously. But spiritually, sure. (We change the direction of the conversation back to focus on the group.)

Skratch: Who are your core fans? It seems they are a young audience.

Young males/females?

Jeremy: There are a lot of young men at our concerts...maybe we seem more attainable, musically. Maybe they feel like, "Wow, I wanna do that too," and they go out and they try their own band. It has those punk rock roots that anything is possible. I really don't know, but perhaps that's what it is.

Skratch: Does it give you the feeling that SDRE is going to be around for a long time?

Jeremy: Yes. And I've never really acknowledged the fans for some reason until this tour--not for any better reasons...I just took notice. They influence the way I look at the band. I've said a lot of stuff and I've seen a lot of the things I've said go on websites...and I cringe at some of the things I say. It's really important to me now to evaluate who I am

even more than I have and to continue putting good stuff out there that's positive and worth it, not fake.

Skratch: You are a source of influence for many bands. What current bands do you like? What about No Knife, your opening band?

Jeremy: I've watched a little bit of their show, and I think they're a great band, but it's really rare that I enjoy anything that's modern. I really don't get it. It has to be beautiful. I want to hear beautiful music that moves me out of my seat. But I can say that Built to Spill is a band that is totally a great band...hopefully Doug Marshall continues making great music, raw with integrity. Radiohead obviously is another pretty genuine band doing a similar kind of thing.

Skratch: Would you classify your music as being emo?

Jeremy: No, I wouldn't put it in that class, and I'll tell

brings the chaos of my life into order.

Skratch: Outside of the band, you guys don't hang out together?

Jeremy: Well, William and I live together...we've been buddies for a long time. He's just a fucking rad guy, there's nobody like him. He's an unbelievable character.

(After a few self-indulgent questions from myself, I proceed to ask him about his opinion on current topics.)

Skratch: So, what do you think of Napster and the big controversy?

Jeremy: I'll tell you the truth, I would like to act like the guy who's like "Oh whatever, it's fine. People need to hear music for free, and it's a great positive thing." But the truth is that Sunny Day is in a position right now where it would be a bad thing if there were some guy out there making money off our music, if that at all is the situation. We don't really

know...what is Napster? How is it working? But I would never fight against it because it benefits a lot of people--people who don't have the opportunity of getting on record labels right away.

(Somebody comes in and interrupts, reminding him that they have to do a soundcheck.)

Skratch: Are you guys against alcohol?

Jeremy: No, man. I

got pretty tossed last

night, but I'm kind of anti heavy drugs and all that bullshit that exists that don't really need to.

Skratch: But what do you mean by heavy drugs?

Jeremy: Well...you know...any kind of drug that makes somebody sell all their shit and have nothing left but a desire to have more drug.

Skratch: What do you think about the average pot smoker?

Jeremy: Oh, right on! I think it should be legal, you know. I'll gladly, you know, hit it up every once in a while. I'm totally into the legalization of pot.

(He begins to be aware that we are out of time and that the soundcheck needs to happen now; the conversation draws to a close.)

Skratch: I'll be honest with you, I got into you guys when you guys were gone; and it was kind of sad, it was sad to think that there'd be no more music. I'm glad to see that you guys are gonna be around for a while.

Jeremy: Wow...thanks. I'm glad, too.

We ended the conversation as he was being hurried to finish and do his soundcheck with the band. As I followed him out of the bus, I noticed the red sunset on LA, and I could feel the blanket of a warm summer night was quick to come—but not before the end of another sunny day in California.



Skratch: What are your passions outside of music?

Jeremy: I live life...I have tons of passions. I love playing baseball...but ultimately, music is my life. It

SUNNY DAY REAL ESTATE

CHURCH
"One Mississippi"
CD/DIDOUBLE LP

CHICK DIGIT
"From Scale to Shining Scene"
LP/CD

TEEN IDOLS
"Full Leather Jacket"
LP/CD

NERF HERDER
"How To Meet Girls"
LP/CD

HONEST DON'S
HARDLY USED RECORDINGS
Honest Don's
701 Bay 192027
San Francisco, Ca 94119
www.honestdons.com

PESSIMISER RECORDS



PHOBIA "Destroying The Masses"
CD \$8, 10" \$7



UNRUH "Setting Fire To Sinking Ships"
CD \$10 LP \$8



DESPISE YOU "West Side Horizons",
CD \$10



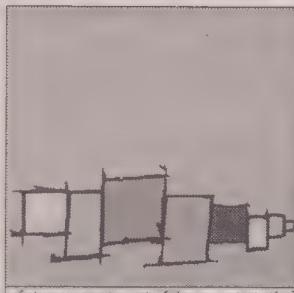
GRIEF "...And Man Will Become The Hunter"
CD \$10

All items ppd in USA • Can. and Mex. add \$1 per item • Overseas add
\$3 for CD/\$2 each additional, \$5 for LP/10", \$3 each additional
(Asia/Australia \$6 for each LP/10", \$3 each additional) •
Checks, M.O.s, or cash payable to Pessimiser Records
POB 1070 Hermosa Beach, CA 90254

PESSIMISER · RECORDS
PESSIMISER · RECORDS
<http://www.pessimiser.com>

distributed by revolver usa 415/241-2426

THEOLOGIAN RECORDS



what were we getting into before we got into this?
HOMEMADE CD \$10



The SHUTDOWNS "T-75" CD \$10



FISHSTICKS "Disko" CD \$10



F.Y.P. "Come Home Smelly"
CD \$8, 10" \$7

theologian
RECORDS
www.theologianrecords.com

Canada/Mexico add \$1/CD all other countries
add \$3/CD Please send cash, checks or M.O.s
in US funds to Theologian Records POB 1070
Hermosa Beach, CA 90254

= GAME =

The Jazz June

The Medicine
11 song CD \$10.00

Elliott

If They Do
6 song CD \$8.00
2 song 7" \$4.00

Silent Majority

You Would Love To Know
5 song CD \$8.00

The Enkindels

Can't Stop The Enkindels
10 song CD \$10.00

In Stores Now!

Maybe...

The MovieLife

Self Destruct
3 song 7" \$4.00

King For A Day

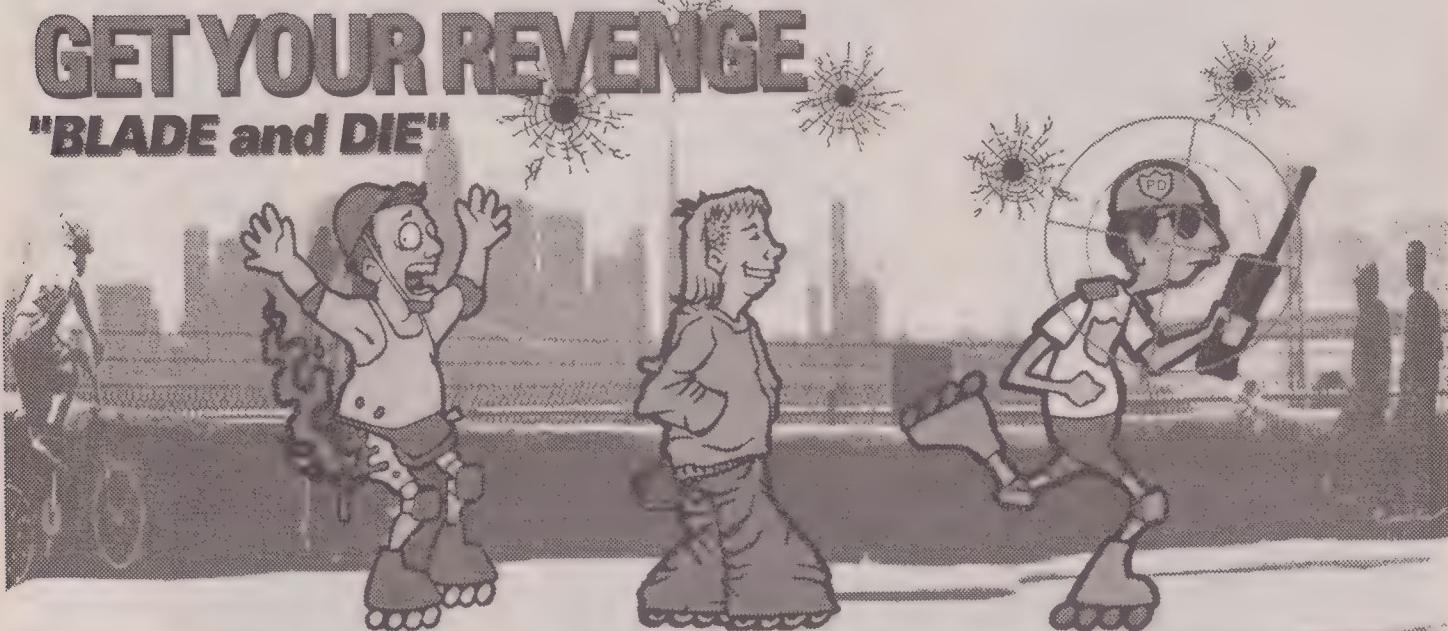
Before I Go
10 song CD \$10.00

www.initialrecords.com

Initial Records • 19131 • LOUISVILLE KY 40217 USA
TEL 502.499.PUNK • FAX 502.499.1707 • WWW.INITIALRECORDS.COM
SEND \$2 FOR 80 PAGE CATALOG AND 25 BAND CD SAMPLER

GET YOUR REVENGE

"BLADE and DIE"



Play the game now only at www.dlxsf.com

DLXSF.COM

THE WORLDS BEST 100% SKATEBOARD SITE.

MXPX

With Yuri Ruley
By Jaymes Mayhem
Photos courtesy of
mpx.com

Formed in 1995 in Bremerton, Washington, this group of three friends from high school started out to form a band and in a relatively short amount of time have come leaps and bounds from their humble beginnings. Surviving high school together, a name change, a record label change, and keeping a level head despite their suc-

SKRATCH: How would you compare this Warped Tour experience to

two years ago when you were last on the bill and played Irvine Meadows about this time?

RULEY: Well, yesterday I was really, really happy with the way the crowd received us!

They gave us such a warm welcome. It was a hundred times better; I mean last time we had a great crowd too but it was awesome to get up there and play to this huge crowd that really was into us. It made us feel real good!

SKRATCH: Tell me a bit about the new album, THE EVER PASSING

shows through too. The one thing I have noticed with each new MxPx release, every song, there seems to be a lot lyrically as well as musically put into each song. 95% of the time I can listen to a song and somehow relate it to something I have experienced or know someone who has. Where do you pull the inspiration from, the day to day experiences of others?

RULEY: Definitely. Everyday we all go through things, and I think we are, just like everybody, in a close relationship with two or three people that can be up and down all the time! Especially with a bunch of guys, you know? It can be hard sometimes, and we definitely want to be able to relate to people, and I think we can because we are just three normal guys.

SKRATCH: Do you find that a lot of people have a hard time trying to

"The music, the feeling of being able to perform in front of people, have people hear our music, that is what its about."

cess, MxPx proves that a band can still be who they set out to be without the phony facades. I had a chance to chat with MxPx drummer Yuri Ruley at the Pond in Anaheim, California, during The Warped Tour about what MxPx really is and who they are.

MOMENT.

RULEY: Well, we feel that it is our crowning achievement. It was a great experience; we actually got to finish this album. With some of our other records not all of our ideas were seen through; they've been really touched or and on THE EVER PASSING

MOMENT, we made sure it was all done.

SKRATCH: I really think it

relate to your music because of some of the things you speak about in your songs? What do you think is the general consensus?

RULEY: Everyone that I have ever encountered has told me of how

SKRATCH: How has the Warped Tour been treating you so far?

RULEY: Really well, it's been a lot of fun. It's actually better than I expected it to be!



affected by our music, that they could be. understand where we're coming from. A lot of fans have written to us about how we've helped them through rough times in their life, understanding people, this or that--it's been very positive.

SKRATCH: Let's compare the MxPx now to say the MxPx five years ago. Is there much of a difference you think?

RULEY: Between us, I think not much has really changed. Actually, you know what? Yeah, we're striving more to be a better band. We are acting a lot more like ourselves I think, now as opposed to back then.

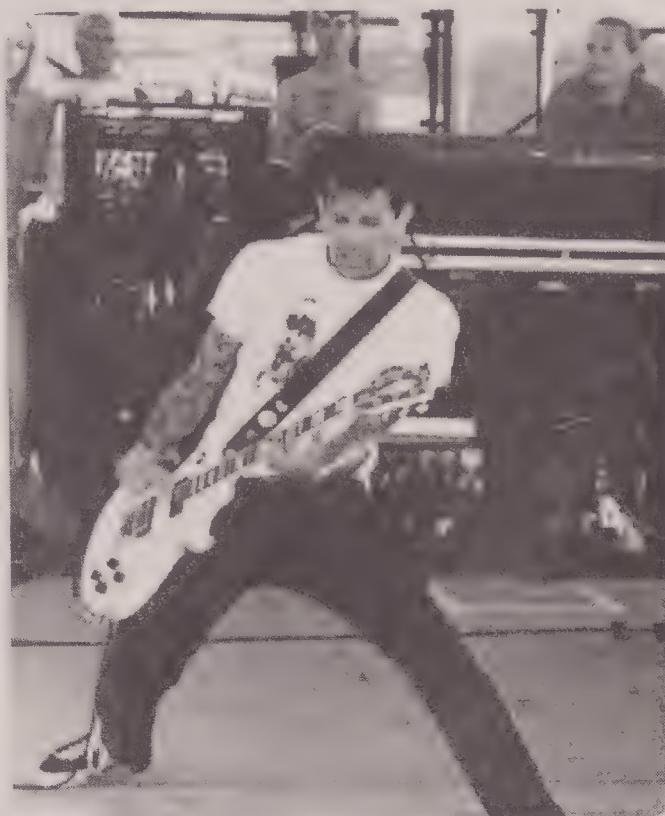
SKRATCH: Did you ever think when you guys got together and formed MxPx, playing shows in backyards at home in Bremerton that you would ever reach this level? That you would be playing a huge national tour like this?

RULEY: No way, not at all!

SKRATCH: What was the original goal?

RULEY: We never really sat down and said "Ok, we're going to do this or that." Subconsciously I think we all wanted to do this for a living; we were all willing to put in the work and the sacrifices to do it. It doesn't really seem like a lot

of work, it doesn't seem like we've sacrificed a lot because we really, really enjoy it. The music, the feeling of being able to perform in front of people, have people hear our music, that is what its about. But the original goal I think was just to be the best we



just released a new EP. Any plans for that project in the near future? Maybe a tour after Warped? RULEY: Well, since the new MxPx record came out we will probably be focusing on that for at least a year or so. But we have recorded some more new Arthur songs, some demos in our own studio that we have; we played an Arthur show about a week and a half ago. It's really, really low key--we do it when we can. We're not in a big rush to get really busy with that project; it would be putting way too much pressure on ourselves. It's really chill; we did a small tour with it, a few hundred people a night. For right now, though, it's on the back burner.

SKRATCH: Any plans to release that new material as a full-length album any time soon?

RULEY: We definitely want to, but I don't know how soon.

SKRATCH: This whole Warped mess wraps up in August. What's on tap for MxPx after that?

RULEY: Well we'll be doing some radio shows in August around the U.S., then we'll be flying to Australia, New Zealand, Japan, and then we're going to Europe.

SKRATCH: Man you got the world tour set up! (laughs)

RULEY: (laughs) Yeah, pretty much!

SKRATCH: Any plans to come back out here to Southern California in there anywhere?

RULEY: Definitely, in the fall.

SKRATCH: Anything else we should look out for?

RULEY: Well we just did the video for "Responsibility," and that's out there right now getting airplay on M2 and The Box. We are also getting ready to do another video soon too.

SKRATCH: Last question. I am sure you've been reading about Napster and all the hoopla surrounding that whole deal. What is your stance on the whole issue?

RULEY: Well, I kind of don't like the fact that Napster takes the choice away from the band. They just put out whatever they want and that's it.

SKRATCH: Well I thank you for your time, and I hope the rest of the tour goes great!

RULEY: Yeah, I hope so too! Thanks!

MxPx will be on the Warped Tour through the month of August, the new album THE EVER PASSING MOMENT on A&M is in stores now, and you can also pick up the latest EP from Arthur entitled LONELINESS IS BLISS on Rock City Recordings.

THE HIVES



Coming up is THE HIVES from Sweden with their UNDENIABLE! album. It's the first time they've recorded in English and it's a real stunner. After all, who else can do a cover of "I'm a Believer" better than them? And who else can play a song like "I'm a Believer" better than them? The Hives play the show at the House of Blues on October 10th. They're also playing the show at the House of Blues on October 11th. They're also playing the show at the House of Blues on October 12th. They're also playing the show at the House of Blues on October 13th. They're also playing the show at the House of Blues on October 14th. They're also playing the show at the House of Blues on October 15th. They're also playing the show at the House of Blues on October 16th. They're also playing the show at the House of Blues on October 17th. They're also playing the show at the House of Blues on October 18th. They're also playing the show at the House of Blues on October 19th. They're also playing the show at the House of Blues on October 20th. They're also playing the show at the House of Blues on October 21st.

REFUSED



"Refused are plotting to destroy everything around them in a postal-worker-gone-awry manner. Put down that shit you call music, and go buy this record right now."

-Flagpole Online

Check Out former Refused Singer Dennis Lyzzen's New Band THE (INTERNATIONAL) NOISE CONSPIRACY & Their New Album "Survival Sickness"

Coming to a Dark Alley Near You:



Screeching Weasel- "Teen Punks In Heat"

Available Now on CD, LP and Cassette
Catalog # PB 285



White Us For a Free Catalog

ZERO Boys



VICIOUS CIRCLE

Zero Boys-
"Vicious Circle"
CD and LP
PB 284

"Livin' In The 80's"-
TEE
PB 286

Both Available 10/10

ZERO Boys



Livin' In The 80's

PANIC BUTTON

Attn: SK
P.O. Box 148010
Chicago, IL
60614, USA

www.panicbuttonrecords.com

GIVE 'EM WHAT THEY'RE SCREAMING FOR!

AMENDMENT EIGHTEEN
"ALL OUR HEROES ARE DEAD"
LP/CD
14 power-packed punk rock
rock anthems! Raise your fist!

RED TAPE
"HIGH REVOLTAGE"
LP/CD
Compare to AFI's Good Riddance.
Punker then S.O.B!

COUNTERVAIL
"THE MOST ABUSED WORD"
LP/CD
Heavy, angry and pissed!
A twisted metallic punch in the nape, with some bonus s**n on the disc.

AMENDMENT EIGHTEEN
"THIS YEAR'S ENEMY"
7" CD Single
3 new songs on vinyl

"42K"
Comedy/VHS/Video
By the one of the craziest
movies ever made. "Now
that's a fuckin' funny
movie!" - Michael Madson



Order Online, Download MP3's Music Videos and Movie Trailers, Check The
Message Board, Read The News etc...

P.O.BOX 136, AGOURA HILLS, CA. 91376, WWW.NEWAGERECORDS.COM

STEALING CAN BE FUN



GOOD RIDDANCE
NEW CD-EP / 10"



STRUNG OUT
NEW CD-EP



MAD CADDIES
NEW CD-EP



AVAIL
OUT JUNE 20th CD / LP



BRACKET
NEW CD / LP



NOFX
LIMITED 7"

FAT

Fat Wreck Chords P.O. Box 25000 • 800-227-4777 • 310-208-0000 • www.fatwreck.com

INTERVIEW

JOSH FREESE

by Marcia Taylor

Josh Freese, perhaps most famous in Orange County for his many years as drummer for the Vandals, keeps busy working with lots of other bands and has just released his first solo

album, on which he plays just about every instrument. Entitled THE NOTORIOUS ONE MAN ORGY, it contains a dozen power pop songs that reflect his quirky sense of humor as much as his musical accomplishment. Currently touring with A Perfect Circle, Josh spoke with me near the end of the tour.

Skratch: So where are you today?

Josh: I'm in Seattle.

Skratch: How's the weather?

Josh: Actually, it's beautiful. It's usually overcast and/or raining 90 percent of the times I've been here, but when it's nice, it's really beautiful.

Skratch: How long have you been on tour?

Josh: I've been gone for five months solid with A Perfect Circle.

Skratch: How did you get involved with Maynard from Tool?

Josh: I met Maynard in '97 on the Lollapalooza Tour. I was playing drums with Devo, and he was with Tool. One year later, I met Maynard's roomie, and he hooked us up when they were looking for a drummer.

Skratch: You are involved with lots of different kinds of music, which must keep you very busy. It seems like music must pretty much be all you do.

Josh: Yeah. I spend time with my girlfriend, my friends, and family. But otherwise, my favorite thing to go out and do is music. I enjoy completely engulfing myself in it. I don't really have any hobbies, like sports. I also like keeping busy, staying focused, and building my resume. It's also allowed me to spend time playing with my heroes.

Skratch: Tell me about your heroes that you've had the opportunity to play with.

Josh: Devo is a prime example. And Paul Westerberg and the Replacements. Both of these bands were huge influences for me when I was growing up. I've been able to play with Frank Black from the Pixies. Next on my list to do is Ween. But they have a drummer.

Skratch: Is it difficult to get hooked up to play with others?

Josh: If you're easy to get along with and show up, it helps.

Skratch: I know that your dad is in the music business, because a friend of mine knows him through Disneyland. Is your mom in the music business as well?

Josh: My mom is an amazing classical pianist, but she doesn't do it for a living. She works in real estate and writes.

Skratch: Were their families musical, too?

Josh: Both my dad's parents were music teachers back in Minnesota, and my Mom's dad is a pianist, too.

Skratch: What is your brother, Jason, doing these days?

Josh: He's out playing with Joe Walsh from the Eagles.

Skratch: What exactly does your dad do at Disneyland?

Josh: He hires all the entertainment that works there—singers, musicians.... When I was really young, he was the bandleader for the big band that marched down Main Street and then played jazz concerts at Carnation Plaza.

Skratch: Tell me about your first band experience.

Josh: I was 12. My dad had hired a band at Disneyland, which was the junior star search champs. These kids were about fourteen or fifteen, so we became friends, and I joined the band. We played in Tomorrowland.

Skratch: So you've been in the music business a long time.



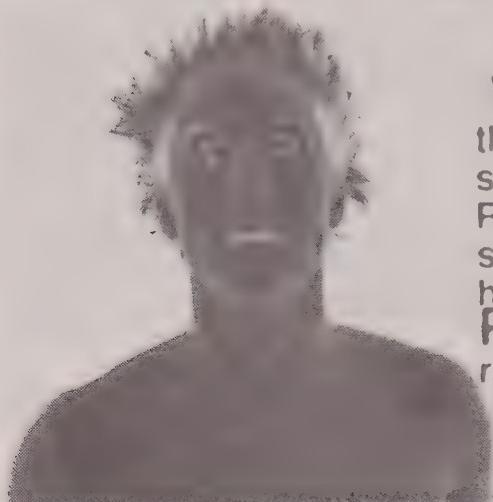
Josh: Fifteen years. I've been touring and making records just over ten years. I joined the union when I was twelve. I started paying taxes when I was twelve!

Skratch: Has your family always been supportive?

Josh: Totally supportive and great. They saw how driven and focused and determined I was since I was eight or nine. They let me drop out of school and get my GED. They trusted me to travel all over the world and not just do drugs or party all the time.

Skratch: You travel a lot. Do you still consider Southern California your home?

Josh: Yes, I do. I was born in Florida, when my dad was working at Disney World, but when I was six months old, we moved out here. So I consider



myself a California native. In fact, we lived at the Disneyland Hotel for a couple of months when we first moved here, before we moved into a house. I think about that sometimes when I drive by it—I lived in the Disneyland Hotel. Not that I remember it; I was only a baby, but still it's kind of cool.

Skratch: Were drums your first instrument?

Josh: Yes. I play guitar and bass and sing just well enough to get my point across.

Skratch: What motivated you to do a solo album?

Josh: I've always enjoyed writing music. Although I play lots of different kinds of music, I don't always get to perform what reflects my influences. I wanted to do something that was quirkier and more personal, a teeny bit reminiscent, that would combine Devo, the Replacements, the Pixies, and Ween. And I wanted to do more than I do when I write with the Vandals. I was looking to make quirky, fun, obnoxious, pop music.

Skratch: So how are things going with

Guns 'n' Roses?

Josh: I can't talk about it. I'm sorry, but I'm not allowed to.

Skratch: That's okay. Do you like pop music best?

Josh: Most of the songs on the CD are rock, some are kind of punk rockish—but melodic, not evil sounding. I guess I mean power punk or poppy rock, not dark, mean, and aggressive.

Skratch: Did you really have a "Rock 'n' Roll Chicken" like the song says?

Josh: Yes. I really did. It was a Japanese chicken alarm clock. It sang a song. The song went from being really cute and fun to being really annoying after waking up to it too early too many times. It really is in another room now, and it's just a decoration.

Skratch: What about the song "Why

200,000 copies.

Skratch: It always seems to me that there is a lot of luck in the music business. You can work really hard, and those who make it always have, but there's just a lot of luck involved if your sound catches on. What do you think?

Josh: It's a combination of factors. Being at the right place at the right time is definitely 40 to 50 percent of it. But you must have your shit together and be better than other people. You have to be completely prepared to go with it. I certainly know that there are some talented musicians out there whose careers haven't taken off, but I also know of some lucky breaks where the ball is dropped because of lack of preparation. I feel very lucky that I have been in the right place at the right time.

Skratch: But you have also worked really long and hard, too. What's going on with the Vandals these days?

Josh: Actually, a new Vandals record came out this week. I had a day off between Kansas City and Denver, and I flew to DC and played a big show on the radio with them.

Skratch: Do you do a lot of songwriting with the Vandals?

Josh: I'm usually pretty involved, but this time because of A Perfect Circle. I wasn't. I usually write two or three songs per CD. I didn't even play on this record. Brooks Wackerman plays on all the songs, although my name appears on the cover. But that was really just so the web site wouldn't get a million e-mails asking what happened to me.

Skratch: What do you see in your future? Do you plan to continue to work with a variety of musicians?

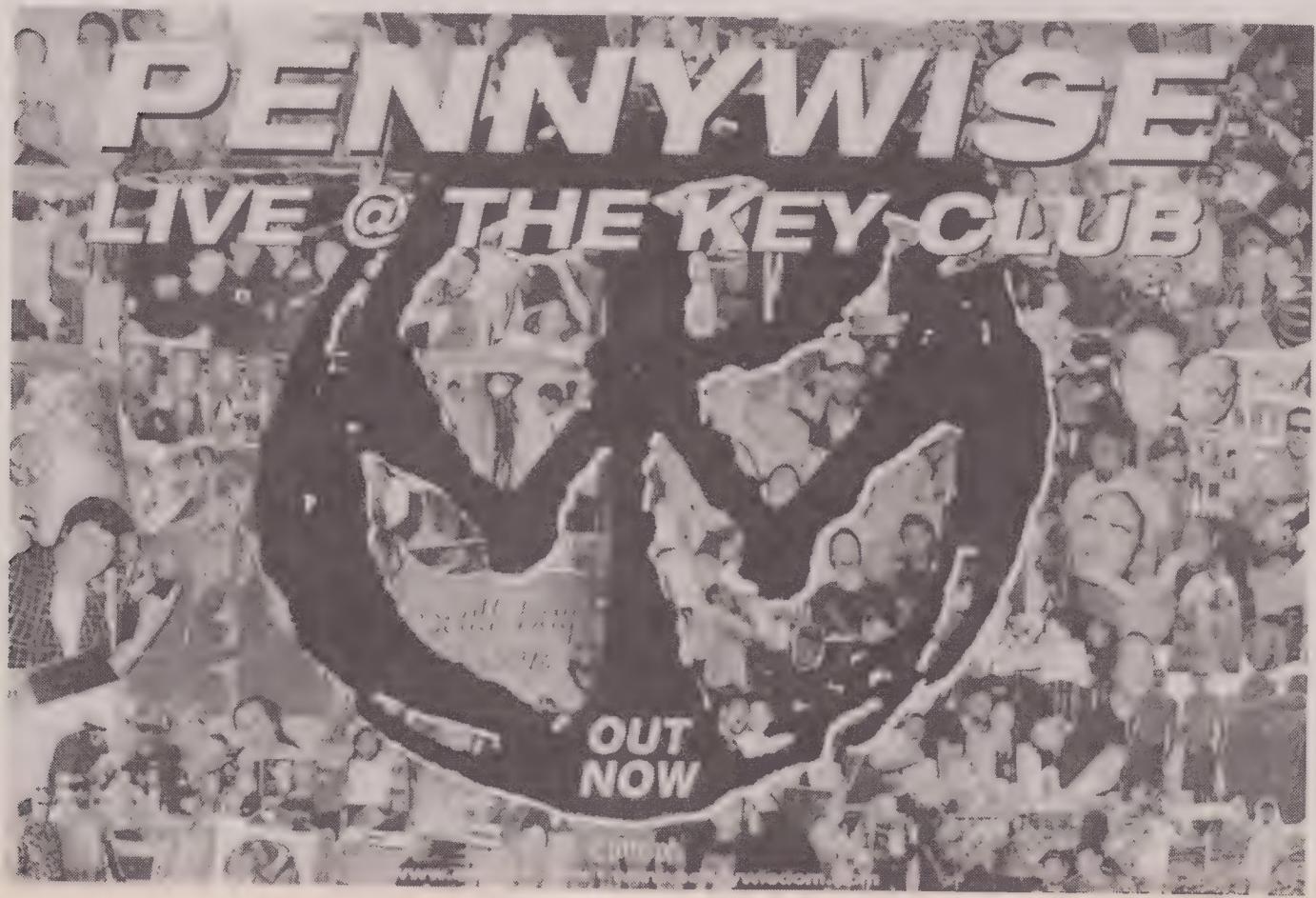
Josh: Yeah. I mean, I could be in the Offspring and never have to work again. But I'm not, and by continuing to work with other people and on different projects, I make decent money and live well. I know how lucky I am to be able to do what I like and get paid for it. And although we've gotten big advances, we have a lot of money to pay back to the record company. We're paying \$8,000 a week for two tour buses, which is just one thing. A lot of people say if they won the lottery, they'd never work again. If I won the lottery, I'd still be working. I'd start my own label, work with those bands, do my own music. I'd be twice as busy as I am now.

What could be more obnoxious than putting my whole name in a song—"Josh Freese Is Ready"? I don't want to be totally shocking—I mean if I did, I guess I'd have titles like "Fuck All Priests and Nuns." But I'd rather be fun and quirky.

pushing for summer
sunset at four p.m.

send \$5 + \$1 s/h to:
pushing for summer
60-c pearl st. attleboro, ma 02703

[HTTP://WELCOME.TO/PUSHINGFORSUMMER](http://WELCOME.TO/PUSHINGFORSUMMER)



Hopelessly Devoted To You Vol. 3



new **LOW PRICED**
Sampler out OCT. 3rd

featuring unreleased tracks from

Samiam - Mustard Plug, The Drones Against All Authority, Dillinger Four, Diggers, Dill, The Weakerthangs, Vol. 3, Silly Tigers, and others by others

Samiam
ASTRAY



HR647-2lp/d out now!

SELBY TIGERS
Charm City



HR649-1lp/d out OCT 17th

FIFTEEN.
Survivor



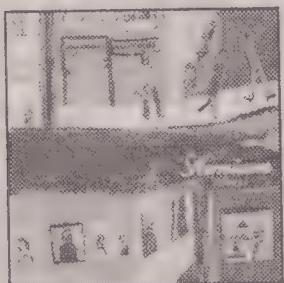
SC015-2lp/d out OCT 17th



order online at www.hopelessrecords.com



Samiam



A New
Samiam
CD & Album,
ASTRAY
OUT NOW!

See Samiam live

Wednesday, September 27th Hollywood, CA

Troubadour

Thursday, September 28th Anaheim, CA

Chain Reaction

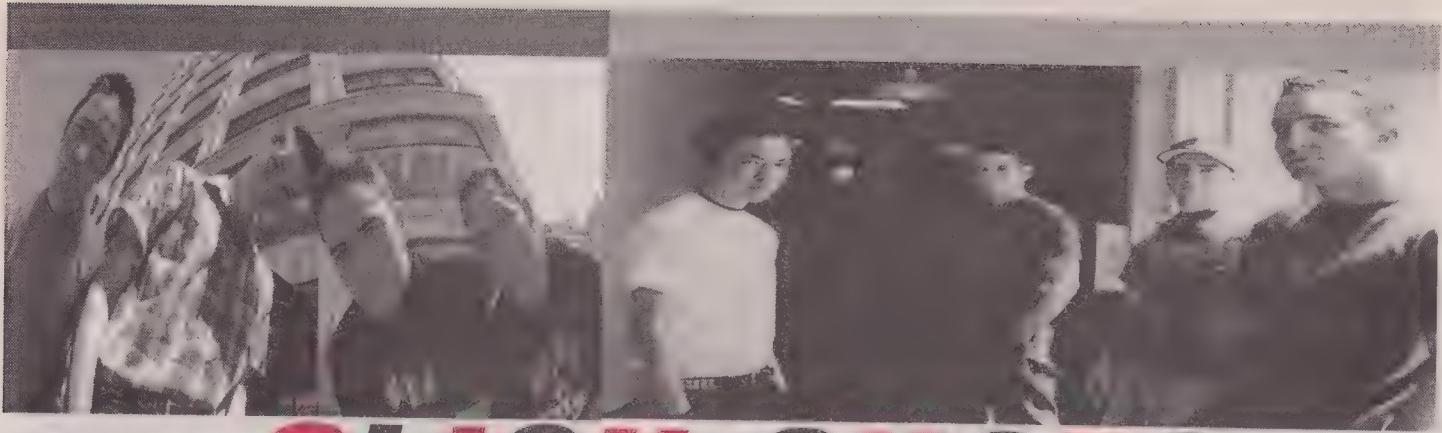
www.hopelessrecords.com



Hopelessly Devoted To You Vol. 3

New deep-poured Hopeless/Cut City sampler (11 Unreleased tracks, 23 tracks in all) out OCT 3rd!





SLICK SHOES

By Joe Licavoli

*Remember the old saying, "When the going gets tough, the tough get going." Well, that should be the motto for one of California's hardest working pop punk bands: Slick Shoes. The band has gone through some really tough times in the past few years. When one of Slick Shoes founding members, Jackson Mould, left the band, the rest of the members assessed the situation and decided to pull together and move on. Jackson wrote many of the lyrics, and he was an intricate piece of the Slick Shoes lineup, so his departure was a strong blow to the band. While Jackson was leaving the band, guitarist Dale Yob also decided to leave, so the group enlisted Greg Togawa to fill the open position on guitar. Slick Shoes last album *BURN OUT* documented the bands struggles with touring and the relentless hard work that accompany being a band. After the lineup changes, the three original members include Ryan Kepke on vocals, Jeremiah Brown on bass, and Joe Nixon on drums. Now Slick Shoes are back with a more upbeat and jovial effort entitled *WAKE UP SCREAMING*. I had a chance to chat with Slick Shoes drummer, Joe, on his car phone while he was driving to Wal-Mart—a quite interesting situation.*

Skratch: What is there to do in the Antelope Valley of California?

Joe: Go to Wal Mart pretty much. No, there's some skate parks here that we skate at, but other than that, not a whole lot.

Skratch: Do you guys live there by choice or because you have to?

Joe: Pretty much by choice. Not all of us live here. Like, Greg lives in Mission Viejo by choice because he doesn't like living here, and I don't blame him. But Jeremiah lives in Bakersfield, which I think the Antelope Valley happens to be way better than Bakersfield. I don't know, the only ones who live in AV now are Ryan and I, and we kind of live here by choice.

Skratch: How does the new album, *WAKE UP SCREAMING*, compare to your last album, *BURN OUT*?

Joe: It's way poppier I think. It's not as metal as the rest of our albums are. I personally like the metal stuff, but the kids seem to like this album more than any other one just because they can relate to it lyric wise.

Skratch: What is the best thing about being on Tooth and Nail records?

Joe: There are a lot of good things about being on Tooth and Nail, but mostly because there are a lot of good people there that we are friends with. And we get a lot of free stuff.

Skratch: Is it strange to be on a record label like Tooth and Nail that is well known for being a Christian record label even though not all the bands on it are "Christian bands?"

Joe: Well, the weirdest thing is that automatically you are perceived as a Christian band just because you are on that label. We are all Christians, but there are a lot of

expectations that pastors in churches and people like that expect of us. That actually isn't what were out doing it for. A lot of times we will get things where we have to preach off the stage or something like that, and we are all not ashamed of being Christians, and we all love God, but we don't feel that was our calling to preach from the stage. If a kid asks us about our beliefs, then that's fine. Or if we feel the need to tell somebody about it we do. But a lot of the times it's misperceived that because we're on a Christian label that we are like ministers and that we are to be preaching from the stage and reading out of the book of Mathew after we play "Lucky" or something like that.

Skratch: What motivates you to be in a band?

Joe: Mostly playing live. It's just something about our shows lately that a lot of kids are coming and it really seems that they're having a lot of fun and going off. It's something that I would really miss if it all ended tomorrow. I just love playing music, too. I have been playing music since I was a kid; and its something I love to do, and I am just thankful I can make a living doing it.

Skratch: We kind of touched on this, but does it bother you when people label you guys a "Christian Punk Band?"

Joe: When you call any band anything, it kind of sucks. Like when you say, there's that metal band. No one calls bands that are not Christian, general market punk

bands. So I think it's funny that people label bands Christian Punk or Christian Alternative. It doesn't bother me though, whatever.

Skratch: How did it feel to work with Bill Stevenson (the drummer for Black Flag, Descendents, and All) on the new album?

Joe: That was like a dream come true for me because that's the reason why I'm playing punk, and they are like the biggest influence period as far as punk and songwriting. Bill Stevenson's drumming is just incredible, and he's by far one of my favorite drummers. So, being able to work with him was like a dream come true. It was really intimidating as well. I went in there thinking, oh man, one of my idols is going to be producing my drum track. So it was really intimidating, but they were really cool and down to earth and it just worked out really cool.



Skratch: What is your favorite city in the United States to play in?

Joe: Obviously California is rad. I would have to say Orange County is one of my favorite's, but my all-time favorites would have to be Florida. I don't know exactly what city, because all of Florida's rad. That's just because the kids there go off; it's a tie I'd have to say between the kids in California and Florida.

Skratch: Have you guys played outside of the U.S.; and if so, how did

of touring. How do you like it now?

Joe: Well, it was really perceived as another person's point of view; it was mostly because Jackson wasn't into it. As you can tell on the new album, it's a lot different. We all enjoy touring; obviously we miss our family and that's a big issue, but it's a lot more fun now.

Skratch: How did you react when Jackson Mould and Dale Yob (the band's guitarists) left the band?

Joe: I would have to say when Jackson left the band I was a little more devastated than when Dale did. Because Jackson and I have been playing in bands together for God

knows how long, so obviously I was a little bummed when he left the band. As far as Dale goes, he was cool but I didn't get a chance to know him that well. He lived with me for a while, but it was really no big deal as far as he goes. Jackson was a really big hurdle because we had written everything together, and we thought we would not be able to overcome that hurdle, but it worked out--so I think it's okay.



go?
Joe: Not yet. We're

"When you call any band anything, it kind of sucks. Like when you say, there's that metal band. No one calls bands that are not Christian, general market punk bands."

Skratch: Did he give you any individual tips on drumming, since you both play drums?

Joe: With the past producers we have had, I was so used to limiting myself and people telling me to hold back a little, because I have been told a lot that it's too much. And with Bill Stevenson, he kind of brought out the "Hey, do whatever you want" attitude, which was really rad. He was like "Dude, you're a good drummer. I know you can do way more than that. Do something else on that part that's a little bit more busy." So that's a lot of what he did with my playing as far as that goes. He pushed me to do a lot more instead of holding me back to do less.

going to be doing that later on this year.

Skratch: Do you prefer not to play very often in CA, or is it just because you guys are so busy?

Joe: It was mostly because Ryan was in school. Obviously if you play California too much, the kids will just get tired of you. The kings of not playing a lot in California is probably Guttermouth, but every time you see Guttermouth play it's either sold out or pretty close to it, just because they hardly ever play in California. We just like to play, but we don't want to wear the kids out, so we try to limit it to maybe once a month or at most twice.

Skratch: On the album BURN OUT, it seemed like you guys were pretty sick

Skratch: What will be the next move for Slick Shoes?

Joe: Just keep touring, and maybe do some more albums up until the kids are sick of buying them. We're hoping to be around until we wear out our welcome...and then we'll keep going anyway.

Slick Shoes are currently on tour with Cooter and Jersey. Be sure to check them out when they come to a town near you. For more information on Slick Shoes, log on to their web site at www/slick-shoes.com, or write to them at:

**Slick Shoes
Po Box 900356
Palmdale, CA, 93590-0356.**

OUT NOW!!

ON INDUSTRIAL STRENGTH Records

IT'S

THE

OOZZIES

FULL LENGTH C.D.

NATION OUT OF HAND

\$9⁰⁰ U.S./CAN/MEX

\$10⁰⁰ WORLD

CALL FOR WHOLESALE

WWW.INDUSTRIALSTRENGTHREC.COM

INDUSTRIAL STRENGTH RECORDS
2824 REGATTA BLVD.
RICHMOND CA. 94804 USA.
TEL (510) 235-6778

REED 2000

REED 2000

SCARS w/ L

FALL OUT

FREE 5 SONG
EP OUT NOW!

WWW.FALLOUTONLINE.COM

NEW RELEASE
Fall Out 16 Song C/D
"Killing Time"
Psyko Records
PO Box 1270
Hermann Beach, CA
90254-1270



WE'RE SO PUNK WE LOST OUR MAILING LIST. SEND US A SASE TO GET ON IT AGAIN

(sorry - our computer sucks, but our bands rule. Check out these awesome releases)

"10 wild songs... Make this comp. the soundtrack to your summer". Skratch 7/00.

ADELINE'S FIRST COMP. NOT A CRAPPY SAMPLER!



"MIGHT AS WELL... CAN'T DANCE"

GREAT NEW SONGS FROM:
COMMON RIDER, SAMIAN, DILLINGER FOUR,
ONE MAN ARMY, PINHEAD GUNPOWDER,
THE THUMBS, ENEMIES, THE CRIMINALS,
LIFTER PULLER, THE FRUSTRATORS, THE
INFLUENTS, FREE BEER, ONE TIME ANGELS,
FETISH and GOD HATES COMPUTERS
CD - \$8.00

WWW.ADELINERECORDS.NET

* Add \$1 for shipping - overseas \$2
* Send a SASE for our new full catalog. It's got lots of typos!

"Live it up, baby, being about another great release. When was the last time a band really impressed you? Hunt this one down and be impressed" Skratch 7/00

The Thumbs



The Thumbs just destroyed the U.S. on their tour. Get this record!

ALL Lesser DEVILS

From D.C., The Thumbs are one hell of a band. Their 'ALL LESSER DEVILS' EP is punk with punch. You'll play the hell out of this EP. We are proud to add The Thumbs to the Adeline line-up. 5 song 7" EP \$3.50 or 7 song CDEP \$7.00

DILLINGER FOUR PINHEAD GUNPOWDER

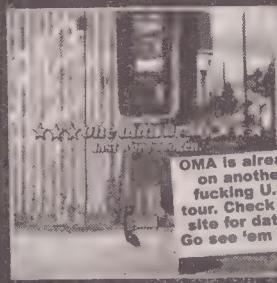


A great little split 7" by DILLINGER FOUR/PINHEAD GUNPOWDER
5 great songs by these two great bands.

7" \$3.50

"These two bands are two of the greatest treasures pop-punk has ever had. Having them together just adds to the riches" Hill List 7/00

one man army



OMA is already on another fucking U.S. tour. Check our site for dates. Go see 'em live!

ONE MAN ARMY'S AWESOME 2ND FULL LENGTH 'LAST WORD SPOKEN'
CD \$10 LP \$9

COMING SOON - TWO NEW RELEASES FROM FETISH AND THE INFLUENTS

Adeline...hella crowded ad



ALL ADELIN RELEASES NOW AVAILABLE FROM MORDAM!

ADELINE RECORDS 5337 COLLEGE AVE. #318 OAKLAND CA. 94618

"Last Word Spoken is a gem... punks should have to stand up and salute..."
East Bay Express 4/00

TheOrangeSpot.com



SELL YOUR STUFF!

CD's, TAPES, MP3's, VINYL, POSTERS,
T-SHIRTS, MUSIC VIDEOS, HATS, STICKERS,
PATCHES, BABY T's, SWEAT SHIRTS & WE
ALSO OFFER CO-OP ADVERTISING!



Toll Free Order
1-800-238-1158

©2000 Orange Spot Records, Inc.
P.O. Box 15207, Fremont, CA 94539





THE AMAZING CROWNS

AN INTERVIEW WITH JASON "KING" KENDALL
BY JAYMES MAYHEM

Hailing from Providence, Rhode Island, the least likely place in the world one would expect a charged outfit of this caliber to emerge from, this four-piece band has been making a name for themselves for quite sometime and have built a loyal following along the way. The Amazing Crowns, as they are now known, have a hybrid sound that is comprised of equal parts rockabilly and punk and fueled with energy or as frontman Jason "King" Kendall describes it, "Just greasy rock and roll!" I recently had the opportunity to chat with Jason as he and the Crowns were on the road. We talked about the band, their sound, and the obstacles they overcame to be where they are now.

The Amazing Crowns are Jason "King" Kendall (Vocals), J.D. Burgess (Guitar), Jack "The Swinger" Hanlon (String Bass), Judd Williams (Drums)

Skratch: Why don't you give me some background on the band. I know The Crowns have been around for a while under a different name. Well not too much of a different name, but a different one nonetheless. Why the change?

Kendall: Well we've been around for about six years, and we were formerly known as The Amazing Royal Crowns. We got sued by The Royal Crown Revue and were forced to change our name.

Skratch: Give me some insight on that, what prompted them to sue, and is there any bad blood between you and Royal Crown Revue because of it?

Kendall: We're cool. What prompted it was the whole swing thing, which is nonsense that we would be involved with all that in the first place.

Skratch: Right, because you're not a swing band!

Kendall: Exactly, if you see us, we're a lot harder than any of that! We have more to do with punk than we do with swing. Just because we have a stand-up bass player and maybe because we wear grease in our hair. (laughs) Maybe because we have sideburns and tattoos—maybe that's why they thought. But when that whole thing happened, Royal Crown Revue were on Warner Brothers; and I guess it was Warner Brothers that was getting pretty testy because we were getting our name in certain places because of that whole swing thing, which we never gave a shit about! We always thought it was stupid! So we basically got sued! We were on tour with The Cramps, and we got served with papers in Chicago by Warner Brothers. It pissed us off, but at the same time what are you going to do? We're not going to fight Warner Brothers; we're not going to fight Bugs Bunny (laughs).

Skratch: (laughing) Very true!

Kendall: But the funny thing was that the people that follow our band, our fans, took up the rallying cry. They started showing up at Royal Crown Revue shows wearing hand-painted shirts that said "Still loyal to the royal, still royal to the royal."

Skratch: Hence the title track off the new album right?

Kendall: Yeah, that is why we wrote "Royal," and it is the title track to our new album. You can call your album anything! I'm here at an Amaco station, and if I wanted I could call my album AMACO SUCKS! (laughs)

Skratch: (laughing) Well, speaking of the new album, let's talk a bit about it. How long did it take you guys to finish ROYAL, and how different do you think it is from your self-titled debut CD?

Kendall: It's completely different from our first album but it's a good bridge between the two albums. I think we branched out sound-wise on this album; there is a lot of different sounding stuff on this album.

There's a lot of the same rockabilly punk we've always done, there's some traditional rockabilly, and a lot of our stuff has these chanty choruses which isn't as much as our first, a lot of it is very sing-along-able. As far as making the album, it really didn't take us that long. It took us about four months to write the whole album.





photos
by:
barflies.net



Skratch: Wow, that's amazing. It seems as though this album is a bit more intricate musically than your debut album.

Kendall: Cool, thanks. Yeah, you gotta grow right?
Skratch: Oh, most definitely!

Kendall: Yeah, you got it exactly, we grew! After so much touring and so much playing out we realized, "Wow, there's more!" We wanted to have a true approximation of that. To me an album is like a tattoo or a book; it's what we were doing at the time.

Skratch: Now as far as what you are doing musically, you guys are from Providence, Rhode Island. What was it like trying to do this kind of music out there? Especially when you were starting out. Was there a big rockabilly scene out that way? Was it tough to build a following in your hometown?

Kendall: Yeah, six years ago there was no scene for this kind of music out there. Even now in Providence we are the only band of our kind. We've never

belonged to any one scene; we've always made our own thing happen. Nationally, however, we fit in pretty well on the punk rock scene, the rockabilly scene, touring with the Reverend Horton Heat and Social Distortion--we fit in totally fine with that. At home though, we always made our own kind of thing. We were never afraid to just bust out and tour.

Skratch: That's what it's all about, touring right?

Kendall: Yeah, it's the true testing ground for a band; and if you can't do it, well then hey...

Skratch: Since you brought up touring, I know you guys are a hardcore touring band and your shows are extremely high fueled. I finally got the chance to see you guys live at this year's Hootenanny, and I was just blown away. The crowd was just so into you guys. It was insane, you could feel it in the air.

Kendall: Yeah, I know exactly what you mean, and it's funny 'cause for that show we had gotten there an hour before our set time and we had to haul all of our equipment across the fairgrounds. It was hilarious: we're sweatin' up a storm, we're tired, we'd been driving all day 'cause we hadn't had any days off, and we were driving in from Phoenix, so it was quite a ride. I remember getting on stage and it was

from the word go, from the first song, from "Still Royal," they just went for it! I couldn't believe it!

Skratch: Yeah, it was definitely a huge crowd response. Intense!

Kendall: I couldn't believe it! I mean L.A. is doing real good for us right now, just to hear the crowd chanting the chorus from the first chord, it was unreal! Then after that I didn't think of anything else for forty minutes!

Skratch: So would you say you guys enjoy touring as a band? I know a lot of bands get burnt out real fast touring a lot but it seems almost as if you guys thrive on it.

Kendall: Yeah, it's real weird, but this is what we gave up everything for, you know? At times, I feel like we've painted ourselves in a corner; and then other times, I feel like this is the best thing to do in the world! There are times when things aren't going so great, even on this tour, and you think to yourself, "Jesus! What am I doing out here?" You know, driving all night, not getting any sleep, the shows aren't going that great.

But then a good show always happens and it reaffirms your belief in your band, yourself, the road, everything. Then you realize, "THIS is why I am doing it!" Not getting a lot of sleep, not eating good things, but when people come out to the shows, then it's all worth it. So we really believe in it; and for a band like us, this is the only way to do it. I mean we are not a radio band, and we don't want to be a radio band, we are not a studio band, we are a live band!

We want to build up our following that way, and that's what we've been doing for six years now.

Skratch: Let's say you weren't doing the Crowns today, what would you be doing?

Kendall: Ooh, well, I went to culinary school for six years.

Skratch: Wow, did you really?

Kendall: Yeah, I don't know if I would be cooking, though. I guess if I wasn't in the Crowns I would be doing something like the Crowns because I am very happy doing it; it's the best thing for me to do. I can't imagine myself doing anything else. Though at times, I do miss cooking! (laughs)

Skratch: (laughing) Especially on the road right?

Kendall: Oh god yes!

Skratch: Being on the road so much, what can someone expect that hasn't been to a Crowns show before?

Kendall: For us the main thing is trying to get across to the audience. You'll find that the guys in the band are just amazing musicians! What we do is not just three-chord punk rock, there are parts of that in there definitely, but there is a lot of rockabilly in there and just straight up rock and roll too! You can expect a very tight show, but also a show that's going to reach out across to you, the person in the audience. So if you wanna sing and get into the show, then by all means, come up front!

Skratch: The new album is out on Time Bomb Recordings, but your debut album was released on Velvet. Why did you leave Velvet, and how did you end up hooking up with Time Bomb?

Kendall: Well, we were going into the studio to record this album and our manager sat us down and said, "That's it!" I looked at him said, "What? The Dropkicks broke up?" because he manages the Dropkick Murphys, too. He turns to me and says, "No, Velvet is done!" We had no idea! Well, Velvet had gone under and had been sold off to Koch. Now we could have gone with them but we didn't know what we wanted to do. So we just floated around for a while; we did Warped Tour last year without a label. The people at Time Bomb knew of us because we had toured with Horton Heat extensively, and they had just been signed and we had played with Social Distortion before as well. Actually before we even knew Velvet was going under, myself and Jack Hanlon (our bassist) went to see Mike Ness play and took him a demo because he's always been really cool with us, you know? When he came to town like four and a half or five years ago, he asked for us expressly to open up for him. We were blown away, for him to know about local music in our little town that says a lot! So I think all these factors came into play for us to end up on Time Bomb.

Skratch: What's next for The Amazing Crowns?

Kendall: Well we're on tour now, on our way to Omaha! We tour for another few weeks and then head home for a bit. We'll probably go out again at the end of August; we got this idea for a tour called "The Punk & Palmetto Tour." We're gonna be on it and get a bunch of punk bands and rockabilly bands and go out on tour.

Skratch: Cool, is this going to be a national tour or just regional?

Kendall: Yeah, definitely national!

Skratch: Great, so we can expect to see you out here again soon?

Kendall: Oh yeah, we can't wait to get back out to the West Coast!

Skratch: Any other projects on tap?

Kendall: We just started writing for the new album. We are going to try and get into the studio this winter. We don't want to wait and let a huge gap come in between albums again.

Skratch: Very cool! Well, I want to thank you for time, and we can't wait for you guys to come back out on tour so we can see you live again!

Kendall: Thank you very much!

The Amazing Crowns new album is titled ROYAL out on Time Bomb Recordings and is out now. You can catch more up-to-the-minute info and tour dates on The Amazing Crowns by visiting their web site at www.amazingcrowns.com.

Attention Record Labels and Bands we can help!!!

Quality, Fast Service, Low Low prices



For more information or interested
Call us at: 714.436.0949

Sales Rep Direct: 714.227.8128

Office: 714.436.0949

Services Include:

vinyl stickers

vinyl banners

logo design

cd covers

t-shirts

hats

and more

BACK TO SCHOOL

HUGE SAVINGS 15% off

Save 40% to 70% **EVERYDAY**
on these name brands & more

SHELTER
OUTLET

Antidote
Streetwear Clothing

at: BIRCH ST Promenade

Bring ad for discount Expires 10-15-2000

SHELTER S.A.

2255 S Ritchey St
Santa Ana, Ca

Tues-Sat 11-6
Sunday 11-4

SHELTER S.D.

6663 El Cajon Blvd #K
San Diego, Ca

Mon-Sat 11-7
Near SDSU.

ANTIDOTE

260 W Birch St #11
Brea, Ca

Tues-Thurs 12-8
Fri-Sat 12-9 Sun 12-6

KIKWEAR

DC
SHOES

freshjive

GAT

Pornstar

ha Sha

txion

SPY

HIC

BC Ethic

zeekie

Lucent

zappos

Sugar

and more!

FUELED BY RAMEN

WEBSITE: WWW.FUELEDBYRAMEN.COM

THE IMPOSSIBLES
RETURN. 08



CHECK THEM OUT ONLINE AT
WWW.THEIMPOSSIBLES.COM

POLLEN
CD - EP

Pollen
CD - EP

CHECK THEM OUT ONLINE AT
WWW.POLLENROCK.COM

THE STEREO
NEW TOKYO IS CALLING - CD/EP



CHECK THEM OUT ONLINE AT
WWW.THESTEREOONLINE.COM
& STAY TUNED FOR THEIR NEW
FULL LENGTH OUT 3/8/01

FEATURING
THE STEREO
POLLEN
THE IMPOSSIBLES
JERSEY
THE CAUSEWAY WAY
ANIMAL CHIN
ALKALINE TRIO
STRIKE ANYWHERE
BLUELINE MEDIC
SPITFIRE
LIMP
DISCOUNT
ANN BERETTA
SWANK
ENSIGN
TOE TO TOE
SLOW READER

VARIOUS ARTISTS
AUDIOCATALOG
FBR SAMPLER VOL 2 - LOW PRICED CD SAMPLER

PPD US: CD'S \$10 - CDEP'S \$6 - CD COMPILATIONS \$4
PPD OVERSEAS: ADD \$2 GROUND / ADD \$4 AIR

FUELED BY RAMEN, PO BOX 12563, GAINESVILLE, FL 32604 USA • WWW.FUELEDBYRAMEN.COM
©2000 FUELED BY RAMEN, INC. ALL RIGHTS RESERVED.

HEY MERCEDES

PELE

THE NUDES LP/CD
PRC-034 SEPTEMBER 19 2000

On their extraordinary fourth album, Pele find the perfect meld of experimentation and improvisation. "Pele just might be the band that can do no wrong." -Pillowlight

FOUR SONG CDEP/12"
PRC-035 SEPTEMBER 19 2000

The highly anticipated debut recording from three members of BRAID and one member of ALLIGATOR GUN.

can you spell

jazz june?

Interview with bryan

by: scott tallbirch

word up scott, i'm bryan and i play the damn guitar in this rock band. thanks for the interview please proofread all the answers, i would hate to look like a big fool...i am a recent college graduate who is forgetting how to spell.

jazz june interview:

skratch: How long has jazz june been playing emo-indie music well?

bryan: the jazz june was formed in the fall of 1996 and have been rockin' it hard ever since..

skratch: how many years not well?

bryan: i would say about 4 and a half years well.

skratch: Where does the name Jazz June come from? What does it mean?

bryan: the name comes from the gwendyl brooks poem "we real cool." i guess we think we are really cool, and that's about it? no, i'm just kidding. the poem is about living life and fucking it up to your fullest potential. we are all sinners!

skratch: You all are from Canada? Or...am I smoking crack? If so, how's Canada?

bryan: let's set the record straight. The Jazz June is not from canada, we are 4 parts pennsylvania, and one part new jersey. but we normally do not like to mention the jersey part...

(I am smoking crack! I think I got confused because that cool label in Canada-Workshop Records put out a couple of previous gems you folks released. Is that right, Bryan? I think Canada is calling, man.)

skratch: In what ways does Jazz June differ from the typical cliche emo band?

bryan: we don't bounce around on stage, and sometimes dan let's us set

him on fire. oh, and we haven't been background music on the real world yet.

skratch: What inspires your lyrical content?

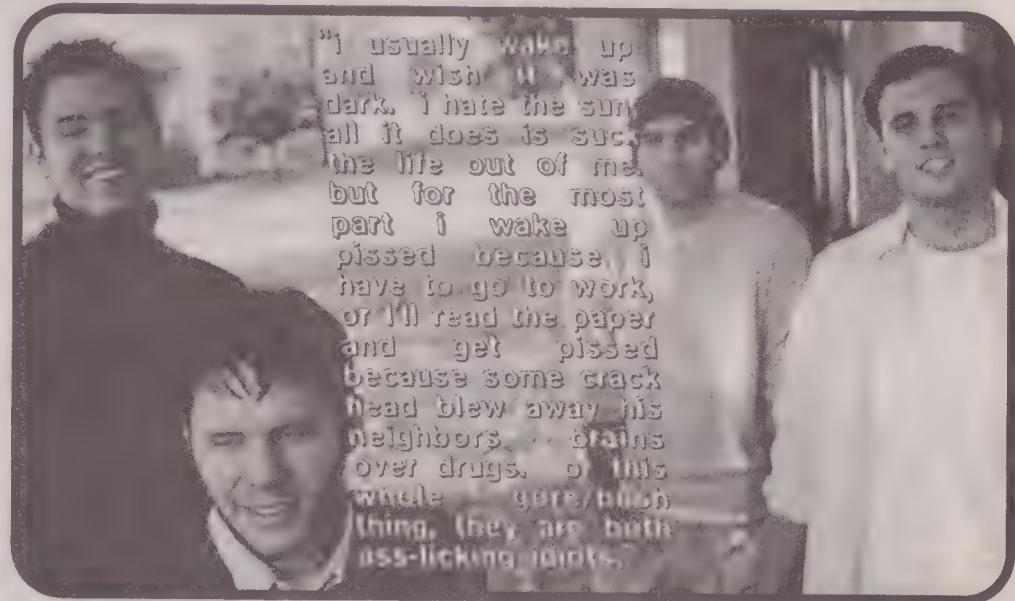
bryan: andrew's drunken rage, masterful pen, and all-around life experiences. we call him shipwreck, ya know...

skratch: Tell me about the new album, the MEDICINE. How does it make you

roadie... viva la speed metal....

skratch: Maybe, here lies the problem. Bud? He drinks Budweiser! I recommend switching to a good dark beer. What is the best drunken story you have of Andrew's beer guzzlin' experiences?

bryan: i really don't think he would enjoy me letting his skeletons out of the closet. i dropped a clementine in andrew and dan's toilet once, while they



feel listening to the album after one spin?

bryan: the medicine makes me feel good, like we accomplished something. we jammed the songs out and took our time during the writing process, which allowed the songs to flow more evenly. i hope all 'the kids' like it...

skratch: Tell me about some of these inventive song titles on the album~"viva la speed metal," motorhead's roadie," and "fight like sinatra." Tell me about these quirky names!

bryan: the quirky names come from andrew, he's a strange guy. he recently got a flaming bird tattoo, and he drinks bud everynight... he writes the songs usually as poems, and then adapts them to the music, then he fires wacky names out, and bang!!! motorhead's

were having a party, then someone took a big dump on top of it, clogging the toilet for three days. no pooping for 3 days, so their roommate dave had to do the number two outside behind a garage... the whole time they were trying to find out who did it, little did they know it was me... also, tim and i shot a fire extinguisher off inside someones house during a drunken whiskey rage... we then strategically lined bottles on the floor that represented a calculus equation...i don't think anyone new the answer to the whole fiasco..

skratch: He writes the songs as poems initially? Does he do this sober or during intoxication?

bryan: i would have to say both. reefer madness!

skratch: Uh, huh...On a typical day when waking up and getting out of bed, what are your initial thoughts?

bryan: i usually wake up and wish it was dark. i hate the sun, all it does is suck the life out of me. but for the most part i wake up pissed because i have to go to work, or i'll read the paper and get pissed because some crack head blew away his neighbors brains over drugs. or this whole gore/bush thing, they are both ass-licking idiots. politics make me vomit. i live for rock n' roll, so that's where most of my thoughts rest.

skratch: Does this make you a pessimist, optimist, what?

bryan: i guess i'm, what? i vary between pessimism and optimism, it all depends on the flow to which i live and die by.

skratch: Live and die by? Why so dramatic, Bryan?

bryan: According to james joyce all good things flow. this isn't a dramatic ordeal, it's just the way i choose to live.

skratch: Every Jazz June tune seems to be complex in structure and theory. Do you agree? Many music lessons perhaps?

bryan: we like to switch things up, you know add a little zest to the tunes. we are all self-taught musicians, except for tim (the new guy). he has had some formal training, therefore we had to bring him down to our crude level before we let him in the band. we just play and this is what comes out, plain and simple.

skratch: Is life treating you well? What would make you perfectly content, personally or musically?

bryan: personally and musically, if i could play my guitar and make enough money to eat and pay the rent. that is all it would take to make me happy. girlfriends are nice, too...

skratch: If you were a politician, who would you be? Why?

bryan: i refuse to answer this question...i will not lower myself to the standards of a politician.

skratch: Okay, how about what cartoon character.

bryan: space ghost, because he's a bad motherfucker that gets to zap borax when he gets out of hand.. plus space ghost can fly, i always wanted to fly. when i was younger i had wonderful dreams of flying around the supermarket...weird, right?

skratch: In your humble opinion, what is the main component that keeps Jazz June alive and kicking?

bryan: we the jazz june are all really great friends that like to make music, and hang out. what more could you ask for. this could possibly keep us alive and well for a long time.

skratch: What in the world happened to the decline of great bands like you? In another words, have bands these days lost integrity in their music and forgotten the concept of songwriting?

bryan: i really didn't know we were a great band? i sometimes sit around and wonder if people really like our music. thanks for the nice words. most bands don't try to re-invent themselves, therefore they become stale and run of the mill. we are always looking for something new and creative to spice things up a little.. personally, i think we are just coming into our own as a band, and the best is yet to come...so look out...

skratch: Please update us with upcoming tour dates and any misc. info you want to garble.

bryan: We are touring the northeastern states and canada in september. Then beginning october 3rd we are meeting up with elliott to destroy the rest of the united states... look for us in a town near you, I guarantee we'll be there. maybe europe in november/december if all goes as planned.

Catch22

ALONE IN A CROWD

VICTORY NEW ALBUM LP/CD \$10.00

www.victoryrecords.com

Straightfaced



pulling teeth
in stores 10/10/00



www.epitaph.com • www.straightfaced.com

A black and white photograph of a band performing live on stage. A person in the foreground is holding a microphone stand. The background shows other band members and stage equipment. The word "PHAEKO" is written in large, stylized letters across the bottom left of the image.

PHAEKO
100% CANADIAN ANIMAL ROCK

get it at Vinyl Solution or RevHQ.com



VBM 041
PHAEKO - Landscapes - CD EP
5 blistering tracks from the great white north. for fans of the locust, frodus, animal rock.



VBM 047
THE CALICOES - Custom A - CD
long awaited full length of raw texas psychobilly, produced by D. Danell of social distortion.



www.velvetbluemusic.com

NEW ARRIVALS
EVERYDAY!



3731 E. COLORADO BLVD
PASADENA 626 793-6680
WE BUY - SELL - TRADE
CDS - CASS - VINYL -
VIDEOS -DVD'S

WE PAY
TOP DOLLAR
CASH OR
CREDIT

1000'S OF USED CD'S
ROCK- JAZZ- SOUNDTRACKS- RAP
WORLD MUSIC- CLASSICAL- LATIN
+
NEW + USED VINYL- 12#-45'S-
VIDEOS
NEW + USED DVDS - IMPORTS

NEW RELEASES IN STOCK NOW:

NOFX•BAD RELIGION
RANCID•VGS•UNION 13•
LESS THAN JAKE•AT THE DRIVE-IN
SCREECHING WEASEL•THE VANDALS
PLUS: PINS•STICKERS•T-SHIRTS

Listen up! You can preview any used cd in the store.
BRING IN THIS AD AND GET \$1 OFF ANY USED CD!

Hey jerk, stop kicking sand in our faces!
But look at his N'sync tattoo

Listen squirt, It's Springbreak and I'ts all about me.
I own these brainless drones!

someday the indy scene will have it's day!
I cant compete with the big, corporate boys!

Damn i hate that Mtv guy! And his music channel is a joke. im gonna start my own web-site.

your website has way better bands! Your my Hero !!!

HERO OF THE BEACH

Gosh ! What a website! The cool site!

Deadontheweb.com Did this for me!
Think what it can do for you.

Take this you boyband loving freak!

DEADONTHEWEB.COM

Available World Wide, Full Color, Weekly Show Reviews, Photo's, Band Interviews, Links, Articles, Punk Hardcore Ska Garage Noise

DEADONTHEWEB.COM



MAN OR ASTRO MAN?

Interview
By Joe Licavoli

Since 1992 when a group of aliens landed on Earth and disguised themselves as a band, Man or Astroman? have been

blasting through the music scene like a sonically charged jet. The band has been going full force since they landed on Earth, appearing on many compilations and releasing tons of albums and 7 inches.

Man or Astroman? plays a peculiar hybrid of surf rock layered in electronic beats and pop loops. I had the chance to chat with the band's frontman, Coco, via the telephone from his home in

Atlanta,

Georgia. Here's what he had to say:

Skratch:
Since you guys landed on Earth and disguised yourself as the rock band Man or Astroman?, where has been your favorite place to play?

Coco: It's really tough to decide what would be the best place because there are so many factors that you judge what would be the best. Like whether it has the best crowd, meaning the most enthusiastic crowd, or the highest number of people there. Or was the city cool? Or were the people you ended up meeting cool? All of those different factors matter, so that's kind of a tough question to summarize very quickly.

Skratch: Why did you guys decide to live in Auburn, Alabama, as opposed to anywhere else on Earth?

Coco: Well, we didn't decide. That was all primarily because of the large mass error that was made--we didn't decide to come to the planet Earth; we didn't decide to land in Alabama. Looking back in hindsight, though, it seems like a pretty good thing that that's where we landed because of the fact that people there tend to shout about sightings, UFO's and aliens and things like that quite a bit. And people sort of dismiss those claims because of the whole boy crying wolf thing. So when we crashed there and people did make a stink about it, it was sort of to our benefit because no one really took it too seriously. So it was actually very nice. Although we did crash there, people did sort of freak out about us being there in Alabama, no one really took us seriously, and of course no one would ever take seriously the fact that we would then disguise ourselves as a band and drive around the country. That also turned out to be a wonderful decision, because it seemed like what better way to disguise yourself and go unnoticed than to play in an independent rock and roll band; it's probably the perfect way to go, sort of under the radar.

Skratch: What is the driving force behind Man or Astroman?'s live show?

Coco: Well, the whole point of the whole thing--both the live show and the recording and touring and any of that stuff--was simply to get our ship repaired and leave the planet; and that was definitely the goal and the whole reason to do any of it. So, that was always at the back of everyone's mind. Granted we sort of lost track of that whole goal simply because of the practicalities and the lack of materials and technology that we really needed to execute that plan. With that goes all of the developments and all of the things that have interested us here, so we would get very excited about some specific thing at the time, whether it would be surrounding some record of some new tour. And all of those things would be exciting at the time, and maybe the driving force at the

time of those specific shows. But all of those things all sort of came together because we were stranded on this planet, and of course, wanting to leave.

Skratch: Tell me about the album you guys are selling just at your shows, and why did you decide to put it out?

Coco: The tour-only CD is not a studio album really in the sense that the band worked on this album together. The tour-only CD is each member of the touring group composing tracks independently or maybe in pairs but not all together like on the new album. It's a bizarre little project; it's musically all over the

m a p
c o m -
p a r e d
to most
Man or



Astroman? albums. And we are only going to press a few thousand of them and take them out. It will be something special for people that go out and support live music.

Skratch: How has it been going on the label, Touch and Go?

Coco: We really couldn't ask for anything better. They treat their bands really fairly. They really started the trend for the way the money works with bands; it really was not an industry standard prior to Touch and Go.



T h e y
p r e t t y
m u c h
r u n
t h e
f a i r e s t

arrangement and treat the bands the best, and a lot of smaller labels have actually taken that as a model. Also, Astaris, the label we were working with before is now being distributed through Touch and Go, so it's pretty nice because we are still working with the same people, so it's actually been really good.

Skratch: Tell me about the new recording studio you guys are opening?

Coco: Well, when we landed in Alabama, we met an individual who was running a small studio out of his house; and we started recording our records there. We slowly were doing more and more recording, and they were getting more out there and people started hearing about this place where we were recording. Over time we sort of grew together into one thing; so now that we have moved over to Atlanta, GA, we have been slowly moving the equipment over here, and we are just wrapping up building this new place. Also, we are starting to record other outside bands here. It is motivated by ourselves wanting to have a studio at our disposal. We are basically making the studio that we have always had available for ourselves, available to other people to use.

Skratch: What is usually the reaction of people when they see you play live?

Coco: For someone that has never seen or heard of us, they are kind of caught off guard. Being a band from outer space is kind of profound thing; it's not something



where you can walk into just any bar and see happen on any given night. Being in the presence of creatures from another world is an interesting experience. Most people leave somewhat changed

just from the fact that they got to see a group of individuals from another world.

Skratch: Where is your upcoming tour going, and will you guys be with another band or on your own?

Coco: We're doing it with other bands; and we're doing it in sections. We are not doing one continuous tour for like six months; we're breaking it into smaller tours with different bands. Most of the tour is going to be with the Oozies and The Moonie Suzuki, and that should be a pretty fun tour for us. We have done shows with the Moonie Suzuki in the past and it was awesome, so this upcoming tour should be pretty fun. And then we're doing a three-work tour in Europe, and then we will be back in the U.S. doing other shorter tours, and we will have other bands playing with us, depending on their region.

Skratch: Is it strange that your albums are released on Epitaph records in Europe, since they are known for being punk rock record label?

Coco: It might be strange stylistically but not any stranger than when we started working with Touch and Go. Because at the time Touch and Go was famous for the Jesus Lizard--very abrasive, bass-heavy stuff--and people thought it was really weird that we were doing albums on Touch and Go. It really wasn't because the way the label ran and the way the people at the label work and the way they go about doing things in the same way we wanted to do things. Touch and Go has turned out extremely diverse, so doing the stuff on Epitaph is kind of the same deal. We may not sound like any of the bands on the label but I don't think the function of Epitaph is to release music that is all the same stylistically. So, the interesting thing is licensing the albums to Epitaph, because Epitaph has a really strong presence in Europe, and Touch and Go does not have much of a presence in Europe. The ability for Epitaph releasing

Touch and Go records in Europe would be really nice because it would enable a lot of bands that do not have the ability to go to Europe or have their records out in Europe to come out in Europe and have their records spread pretty well. It would be really good for the bands and the fans in Europe who want to get the Touch and Go releases without having to pay the import costs. I think the idea of Epitaph--which is a cool label working with another cool label--is just a good thing all around.

Skratch: If you could change one thing about life on Earth what would it be?

Coco: Well, gravity's a real drag, right? The gravity that you have on this planet is very exclusive to your planet because it's based on the size, the mass, and the density of your planet. Also, friction is really a drag, literally, and it can really slow things down. Those are things that are specific to this planet that we would like to change, but hey, what are you going to do?

Skratch: What is the next move for Man or Astroman?

Coco: Well, as it stands right now our plans are getting our record out and playing as many shows as we can around it. We have not been touring a lot recently because we have been recording, so going out and playing is the next step and it's what we're all looking forward to doing. After that I am sure we will definitely keep ourselves busy since we have a studio in the same building that we practice in.

TRISTEZA

Interview
by Sarah LaRee

In Spanish it means "sadness"—but that hardly defines Tristeza's music. As one of the best bands to come out of San Diego, Tristeza's sound defines emotions without lyrics or vocals and uses complex instrumental arrangements. It is hard to believe that this band is comprised of former members of noise bands like the Locust and Crimson Curse. After having a growing success with touring and their album entitled SPINE AND SENSORY, Tristeza is about to release a new album on Tiger Style Records called DREAM SIGNALS IN FULL CIRCLES. Jimmy LaValle, also of the Album Leaf, took time out of his busy schedule to tell us about Tristeza and what we should expect from the new album.

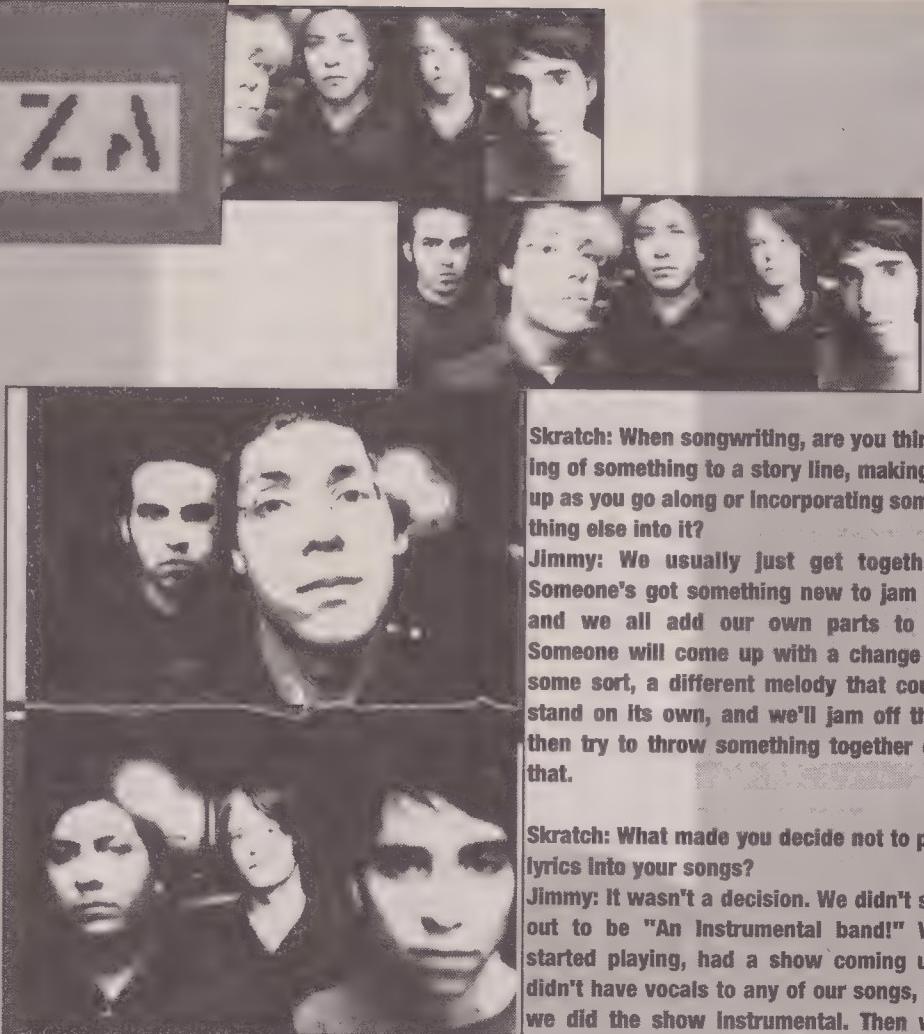
Skratch: What's your name and your force behind the band?

Jimmy: My name is Jimmy LaValle. My force, I guess, is to create sounds and shapes pleasing to one's ear! I can't speak for the other dudes force behind it but I'm sure we all agree on that one.

Skratch: All of you have a long band history (i.e., Crimson Curse, Swing Kids, The Locust). How did you finally come together to be Tristeza?

Jimmy: Well, it started with me and Christopher Sprague (also of The Crimson

IIt wasn't a decision. We didn't set out to be An instrumental band! We started playing, had a show coming up, didn't have vocals to any of our songs, so we did the show instrumental. Then we had another show, again no vocals...



Curse). We lived together, played in The C.C. together, and started playing acoustic together at home. We came up with an idea of starting an acoustic thing playing in only alternate tunings, never ever standard tuning. So, we wrote a bunch of songs, stayed up till 7am every morn, playing guitar. We decided we wanted to go for it as a band. So we asked Luis Hermosillo (bass), Stephen Sweesey (keyboards), and Jimmy Lehner (drums) to play some music. We were all friends, so it was cool; and we decided to be called TRISTEZA after a bunch of other silly names, and that's how we started.

Skratch: How and why did you make the change from former noise bands to your mellow sound with this one?

Jimmy: Well me personally, I always played very mellow stuff by myself and just played in hardcore bands. You gotta start somewhere! Christopher was the same, always playing mellow stuff but played in a harder band. We were tired of playing stuff that we didn't feel was true to ourselves. So it wasn't really a change—it was more of "Let's start doing what we'd rather be doing!"

Skratch: When songwriting, are you thinking of something to a story line, making it up as you go along or incorporating something else into it?

Jimmy: We usually just get together. Someone's got something new to jam on and we all add our own parts to it. Someone will come up with a change of some sort, a different melody that could stand on its own, and we'll jam off that then try to throw something together off that.

Skratch: What made you decide not to put lyrics into your songs?

Jimmy: It wasn't a decision. We didn't set out to be "An Instrumental band!" We started playing, had a show coming up, didn't have vocals to any of our songs, so we did the show instrumental. Then we had another show, again no vocals, then things started to pick up for us and still no vocals. That's how it happened.

Skratch: How has touring been going for you? What kind of response have you gotten?

Jimmy: Touring has been very good for us. We spend a lot of time on the road. It's really hard on us physically and very tiring, but it's the best. We have a good turnout mostly all cities we normally play in. We have toured 11 times in 3 years. Hit a lot of the same cities. And it's helped. We can live comfortably on the road. We've made a lot of good friends. And the response is generally very positive. It's a very good thing. This next year we are planning on Europe, Japan, and a couple more full U.S. tours to promote the new album.

Skratch: Did you play at this year's "It Ain't No Picnic"? If so, how did that go?

Jimmy: Yeah. It was very good. The crowd response was amazing. We played the smaller stage, more on our level—it was completely packed. The day wasn't very hectic at all. The bands were good. Some of my favorite bands played. I was excited. It was a very good day.

It could have been a little cooler, though. No other complaints.

Skratch: How was it working with Insound and the tour support series?

Jimmy: Insound are definitely awesome people. We have become

crazy guy, too--real fun to spend two weeks with. Tiger Style were very good to us. Always checking to see how it was going, gave us a good budget to work on, and they're very happy with the outcome.

He gave us a good kick in the ass. He was really hard on us. Making us do songs over and over again, making everything just right.

very close, have a very good relationship. The tour support series is one of the best ideas I know of--so beneficial for both parties. It helped us so much. And no stress. No artwork, just songs.

Skratch: Did that lead into your record deal with Tiger Style?

Jimmy: I guess so. Our relationship with them started there. When we first did the EP, they approached us about doing our next full-length--that was months before Tiger Style had started. So we talked a little about it that summer; then they started the label and asked us again. At this time we were talking with other labels as well, and we negotiated the best deal that we had offered with them, so it was done.

Skratch: How was it working with Tiger Style and Dave Trumfio?

Jimmy: Dave was awesome. He gave us a good kick in the ass. He was really hard on us. Making us do songs over and over again, making everything just right. He gave a lot of input on this record, and there is a lot of him on the record--majority us, but his own little tricks. It was our first experience with a "producer"--someone who actually produced us and made us hate him at times to make our record the best it could possibly be. And it sounds so good. He was a

Skratch: What will we expect from the new album that will be different from SPINE AND SENSORY?

Jimmy: I think the whole thing is pretty different. It sounds a lot better than the last recording. We have gotten closer and better as a band. We are more used to each other now.

We've been together three years now as opposed to one. The songs are more developed. We're pretty happy with the record. We feel that it is a step up from the last one.

Skratch: Any bands you know that we should look out for?

Jimmy: I say Rhythm of Black Lines from Austin. They're gonna blow people away. If you haven't heard the new Hood record (A Band from Leeds, UK) pick it up! A band called Helms from Boston--I played with them last time in Boston with The Album Leaf, and they blew me away! I don't know, I'm sure there is a lot of bands out there that are going to erupt sooner or later; we'll all here of them when the time comes!

Skratch: Any last words you want to add?

Jimmy: We're going to be on tour for mostly the rest of the year in the U.S., Europe, Japan. We've got a re-mix record in the works, a lot of good artists working on that one--Fridge, Bowery Electric, Hood--a bunch of artists. I can't even begin to name the rest. But next year we plan on being on the road a lot.



From Chicago, the city that brought you
white flight, black panthers,
grey skies and green rivers,
come the

BLUE MEANIES

the pest wave

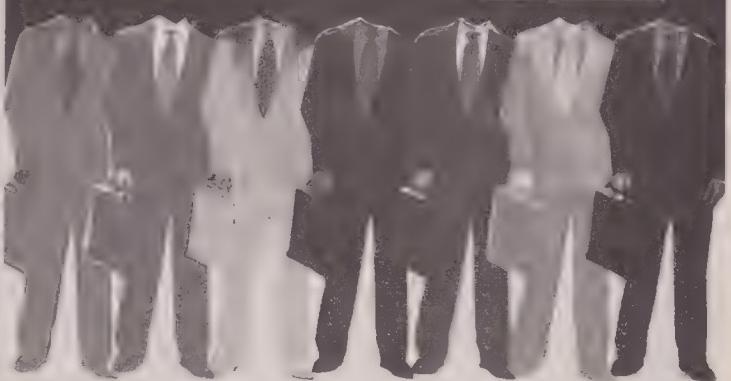
New Album
In Stores Now

Features Collaborations with
Wayne Kramer of the MC5
& Jane Wiedlin

available at



www.bluemeanies.com
www.mcarecords.com



MCA
MCA RECORDS

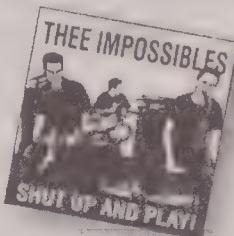
NEW FROM BIRTHMARK RECORDS AND BEACH RECORDINGS

MEET
THE PHUZZ
on their new CD
American Pop
featuring MATT LEONARD
from SQUIRTGUN
in stores Halloween night!



"Excellent power pop gems! Fucking brilliant!"
—Josh Rutledge of Now Wave

MORE TREATS FROM BIRTHMARK!!!



THEE IMPOSSIBLES
Shut Up And Play! New CD
LISTEN ON THE FREE SKRATCH CD OUT NOW!!!
www.TheeImpossibles.com

Great Power POP Punk from
THE RETARDED
direct from Italy!

NO IDEA and **JUVENILE WRECK** split CD

Send \$3.00 for our Beachen Sampler



MORE HALLOWEEN TREATS!

SUBINCISION

Berkeley's Newest Hit Makers
New CD in stores Halloween
Night includes the hits "Punk
Chick" and "Drinkin' Man" "Punk
Rock with Some Kick-ass Twists!"

—Bay Guardian



THE ULTIMATICS

play Good Time Punk N' Roll
on their New CD *The Vicious
and the Glamorous* in stores
Halloween night. Take listen at
www.theUltimatics.com



The brightest mixture of high
energy punk rock and drunken
bravado. If Johnny Thunders was alive he'd be in the
Ultimatics! —The City Paper www.lowbatteries.com/beach

BIRTHMARK RECORDS LEAVING THEIR MARK ON
THE WORLD! BEACH RECORDINGS WE'VE GOT THE
OTHER MUSIC! ALL CDs AVAILABLE VIA MAIL ORDER.
kylesomething@hotmail.com beachrec@best.com

Hey! 20 years of punk rock on
THE PUNK SOUNDTRACK check it out!

EL POCHO LOCO RECORDS



Quality
Quality
Quality
Quality
Quality
Quality



Quality
Quality
Quality
Quality
Quality
Quality



www.elpocholoco.com



3838 Jackson Ave. Ste. D
Riverside, CA 92503



Once and for All:
Ripperride Skates Compilation
Assorted Jello Heads & Backides & The Chupupa
Dogshit Irie & Drunken Action & Dysentery
The Jiggy O'Kill Allen Wrenon & Killing Zee
The Lops & Los Inferno & Lunehbruck & 11thown
Pratch Meow & Ologogun & Ocklebone & SMD
Bite Prezzie & The Beefs & Total Chaos
Tribal Lust & The Horny Natives
Voodoo Glow Skulls (live in Amsterdam)

Coming October 2000
Tribal Lust / Sick Sense

Coming October 2000
Tribal Lust / Sick Sense

COCKSPARRER V/A PUNCH DRUNK II



LIVE RUNNIN' RIOT ACROSS THE USA
IN-CASE YOU MISSED THE TOUR OF A LIFETIME
CD\$10PPD & 2xLP\$12PPD



25 OF TKO's HEAVY HITTERS FEATURING NEW
AND UNRELEASED TRACKS...
CD\$10PPD

- 01. REDUCERS S.F.
- 02. DROPKICK MURPHYS
- 03. the FORGOTTEN
- 04. the WORKIN STIFFS
- 05. the BELTONES
- 06. FILTHY THIEVING BASTARDS
- 07. LOOSE LIPS
- 08. the BODIES
- 09. THOSE UNKNOWN
- 10. RHYTHM DOCTORS
- 11. the GENERATORS
- 12. SIXER
- 13. TERMINUS CITY
- 14. ANTISEEN
- 15. the RANDUMBS
- 16. the BRUISERS
- 17. CHANGO LOCO & LOS RUDOS
- 18. SUBURBAN THREAT
- 19. NIBLICK HENBANE
- 20. the TEMPLARS
- 21. the VIGILANTES
- 22. the RIGHTEOUS
- 23. RUNNIN' RIOT
- 24. THUG MURDER
- 25. COCK SPARRER

NEW THIS SUMMER: THE FORGOTTEN Keep the Corpses Quiet LP\$8PPD CD\$10PPD • V/A Voice of the Streets CD\$10PPD
THE RIGHTEOUS- ...and the Saga Begins CD\$10PPD • THE TEMPLARS Biaus Seignors Freres CDEPS\$8PPD & 10" \$7PPD • THE TEMPLARS Millites Templi 7" single \$4PPD

DISTRIBUTED WORLDWIDE BY
MORDAM RECORDS

TKO RECORDS 4104 24TH ST #103 SAN FRANCISCO CA 94114 WWW.TKORECORDS.COM

COWBOY SET



check your people

"A heavy, high-octane mixture of metal, hardcore, and hip-hop from L.A.'s underground underground."

Out Now

Epitaph



WWW.COWBOYSET.COM

MAN'S RUIN ROCKS YOUR PRETTY LIL' ASS!

release dates:

SOULPREACHER: 8/15

ANTISEEN: 8/15

SONS OF OTIS : 8/29

HAMMERLOCK: 8/29

UPCOMING RELEASES FROM :

GOATSNAKE, CUTTHROATS 9, TUMMLER, HELLSTOMPER,
DISENGAGE, CH'E (featuring brant bjork of FU MANCHU/KYUSS, dave dinsmore
, formerly of UNIDA, and alfredo Hernandez, formerly of KYUSS/ QUEENS OF
THE STONE AGE).....



HAMMERLOCK



SONS OF OTIS



SOULPREACHER

MAN'S RUIN RECORDS

610 22nd street #302,
sf, ca 94107 USA
fon: 4158652790
fax: 4158652794
www.mansruin.com
mansruin@sirius.com



Luckie Strike
FUTURE IS TURNING
CDep AVAILABLE NOW ONLY ON
TOMATO HEAD RECORDS.

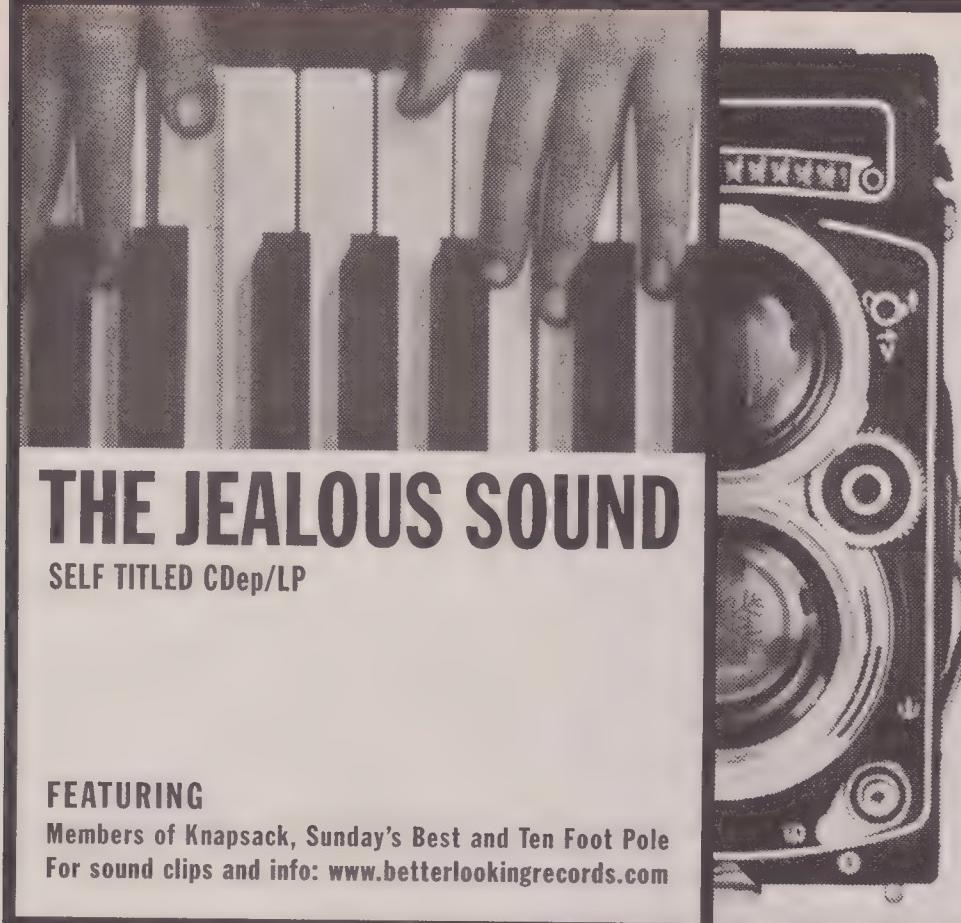
Catch Luckie Strike on tour everywhere with Dynamite Boy and also guest spots
with Bigwig, Teen Idols, Beefcake and more.
It all starts on May 6 in Austin, TX.

You know better than to miss it!



© 2000 TOMATO HEAD RECORDS
P.O. BOX 61298, SUNNYVALE, CA 94008-1298
WWW.TOMATOHEADRECORDS.COM

VISIT LUCKIE STRIKE
ONLINE:
WWW.LUCKIESTRIKE.COM



HOLIDAY MATINEE

CD COMPILATION VOL. 2
IN STORES NOW

FEATURING NEW AND
EXCLUSIVE TRACKS BY

WHEAT, NO KNIFE, THE ALBUM
LEAF, CURSIVE, THE BUSY
SIGNALS, TIARA, THE MERCURY
PROGRAM, BRIGHT EYES, AM/FM,
TRISTEZA, SUNDAY'S BEST, THE
GOOD LIFE, THE FAINT, VUE.



FOR SOUND CLIPS AND INFO:
WWW.BETTERLOOKINGRECORDS.COM
WWW.HOLIDAYMATINEE.COM

THE JEALOUS SOUND

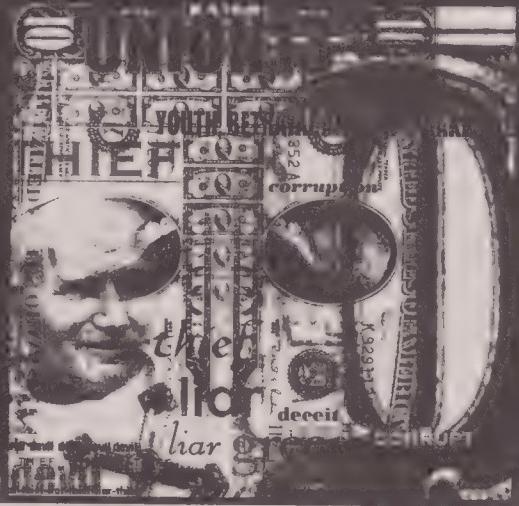
SELF TITLED CDep/LP

FEATURING

Members of Knapsack, Sunday's Best and Ten Foot Pole
For sound clips and info: www.betterlookingrecords.com

UNION13

"With a twin guitar assault reminiscent of early Bad Religion, a bilingual lyric framework, and enough political awareness to be pointed without preaching, their songs spill out fast and hard." - LA WEEKLY



New Album in Stores
Sept. 12th

Visit www.epitaph.com to hear a song from "Youth, Betrayal and the Awakening"



Quadriatics



Interview with Sergio Chavez
By Ashley Decker

The Quadratics are a four-piece pop punk rock 'n' roll band. These guys were once known as Stymie, and it seems as though the name change and new beginning has made the band more productive and even brought recognition for all the hard work they have done. The name and recently released EP titled MI FRACASO have been the band's new found glory. It has been an attention grabber; and once listening to the EP, one couldn't resist but playing it again. The songs deal with subjects that everyone can relate to, including the most common, heartache. The creativity shows through not only in the bands first 5 songs but also in the last song sung by one band member's six-year-old nephew. This band is truly a band with the willingness to try new things and to let loose when the need is there. When I caught up with the lead singer, he seemed to have felt the need to let loose through the whole interview. Here's what he had to say!

Skratch: How did you first get into music?

Sergio: When I was a little kid, my dad used to sing with mariachi bands--spanish folk songs and things like that. We would have family barbecues and parties, and he'd be singing and playing for us. So I grew up around music, even though I can't play or sing!

Skratch: When did you decide to start a band?

Sergio: I played in my first band when I was a junior in high school. My friends wanted an extra guitar player so played in their band, and it was punk rock. It was rad.

Skratch: You were formally known as Stymie. How did the name originate?

Sergio: From the show the little Rascals, it was back in the day. There was a kid in the show named Stymie; it was cool.

Skratch: When did you become known as the Quadratics?
Sergio: Right when we put this CD out, we just decided to change the name and start off new.

Skratch: Has the name change affected productiveness?
Sergio: Nah, we still suck, we're still the same losers, so it doesn't matter.

Skratch: How did you decide which songs to put on the EP, MI FRACASO?

Sergio: Those were the songs that were ready; there was supposed to be another song on it, but when we recorded it, it didn't sound right. So we put the best sounding ones together.

Skratch: What types of reactions have you gotten from it?
Sergio: Good reactions. I'm surprised. People actually like it and the production of it, the sound of it, the recording--and they even like the songs. It's been a good reaction like we hoped for.

Skratch: Why was it dedicated to Daniel H. Morris? Who is he?

Sergio: He was a friend of Steve and myself. I used to play in a band with him. He played the drums, and he died of leukemia in '93. We dedicated our 7-inch to him, too; he helped us start--he introduced Steve and I--and we just really miss the guy.

Skratch: Any upcoming shows?

Sergio: I don't know, maybe in October. We're trying to set up our first show at the Back Alley.

Skratch: Where would you like to play that you haven't played before?

Sergio: Anywhere, it could be a backyard, I don't care; and just to play is awesome.

Skratch: Whom would you like to play with?

Sergio: Anyone--Face to Face, Get up Kids, Descendents--I'll play with anyone, whether they have a record or not.

Skratch: Describe the feeling you get when playing on stage.

Sergio: Orgasmic. Orgasmic stupidity, I love it.

Skratch: As a band, how do you know if you had a good live show or not?

Sergio: Reaction from the crowd and you feel it. You feel what you put into it, when you put in 110% the adrenaline is pumping and you can feel. Your brain is popping and exploding, like you're on drugs but you're really not.

Skratch: How would you classify your music?

Sergio: A superb, harmonic, pop punk, rock and roll style!

Skratch: What do you think of the O.C. punk scene?

Sergio: I don't know, it's the same. There are some good bands out there, its not bad, I think more bands need to be more open to playing with other types of bands, not punk and punk or ska and ska-

everyone should support each other. There are a lot of good bands out there--we're not one of 'em, but there are a lot of good bands.

(Laughter) Quadriatics

Skratch: What keeps you motivated in playing shows?

Sergio: I like playing for people and making songs; whether I play for one person or 20, it's playing.

Skratch: What are the pros and cons of playing in a band?

Sergio: You got to be able to get along with the people who are in your band with you. Some people are more stubborn than others. You have to accept other people's ideas and get along with each other, and you have to communicate. You have to like the person and be friends. You're not gonna want to play with someone you don't like--it's not fun that way--so you have to like the people you play with.

Skratch: What's the biggest myth about playing in a band?

Sergio: That you get girls and you party all the time. Maybe when you're big and you tour in huge arenas, but we're just losers. We didn't get girls before we were in a band, and we're not getting them now. That's all a myth, I wish it wasn't.

Skratch: What is your biggest accomplishment?

Sergio: As a band, this record. It took awhile, and we put it out ourselves. On our 7-inch my vocals sucked, and then this record came out good. As a band, we're stoked: my vocals are bet-

ter. There are so many. Growing-up-wise, my parents. It sounds corny, but when you get older you look back and you realize they do things for a reason and they work hard. There are tons of people, too many to name them all.

Skratch: Have you ever gotten caught masturbating?

Sergio: I don't think I've ever gotten caught, maybe without knowing it. Like maybe when your parents walk in on you while you're in the bathroom and then close the door real quick. I don't think I've ever gotten caught, though. I think it would've been funny; it would be rad. I could've and not known, but not that I know of--not yet at least. I'm sure our drummer Steve has, though. I think it would be rad, though.

(Laughter) Quadriatics

Skratch: What was your most embarrassing moment?

Sergio: I've had a lot--too many to count. There was this one time when we put up this benefit show with Long Fellow and Hall and Ass and some other orange county bands, and it was at a church. We wanted to play 'cuz it was a benefit show and it was cool. So while we were playing, I had turned around to tune my guitar and Andy, who was a bass player at the time, pulled down my shorts and then my underwear. I was just standing there, in front of everyone with my hairy ass hanging out and people were moaning and saying "Ewww" and stuff like that. I didn't move or anything, I just stood there and continued to tune my guitar for 3 or 4

Republicans of America.

Skratch: What would you rather be doing: having sex, playing a show, watching a porno, masturbating, or writing songs?

Sergio: Playing a show and masturbating--playing a show, just playing a show.

Skratch: Anyone in the band ever get arrested. If so, what for?

Sergio: Not that I know of. I got arrested, it was stupid. One of my friends left his numchucks in my car, and I got pulled over and arrested for having them. I guess it's a felony, but the charges got dropped 'cuz the cop illegally searched my car. My rights were violated by the police officers of Placentia, and that made me really mad. That's the closest thing to be arrested, but we've all gotten our share of drinking tickets, like drinking in public or drinking before you were 21--just stupid stuff.

Skratch: What's your ideal dream date?

Sergio: I'd say taking Muffin on a walk. I think it would be a great date.

Skratch: How large is your penis?

Sergio: Large doesn't describe it, it's small. It's as tiny as a Q-Tip, but I think Steve, Andy's, and Jason's is smaller than that. Actually, I don't really know. We all have nice healthy young penises!

(Laughter)

Skratch: How would you rate this interview?

Sergio: A negative 10, it was shitty! Nah, it was

"We didn't get girls before we were in a band, and we're not getting them now."

ter, the production was great, we're just trying to get it heard; hopefully good things will come out of it. Like getting to play shows and meeting lots of people. It's fun. As a person, I will be graduating in 2 semesters with my Bachelor's degree in music, which will be my biggest accomplishment. Other than that, like I said, I'm just a big loser.

Skratch: Who are your influences?

Sergio: Jaw Breaker, Rocket from the Crypt, Get Up Kids, Descendants, all types of bands, pop punk, total rock, whatever, like Face to Face. Right now, we write songs like them, rockin' songs, we want to do a lot of vocal harmonies and a lot of pop rock stuff. We want to get people to dance and go crazy. We all listen to different stuff, and together we put it all together in our music.

Skratch: Whom do you admire the most?

Sergio: People in my life, my parents. Band-wise, there are so many people I admire--engineering and producing. I have a lot of respect for them and a lot of bands. I could name off tons of people--like Paul Miner, he's a really good producer and engi-

nies. It wasn't embarrassing, just funny. I enjoyed that. It was cool, I'm sure I've had more though. That one just stands out the most. I'm sure there was something like when I was a kid, I had a boner and didn't wanna get up, but the show one was funny, I just didn't care my ass was hanging out, it was funny, and I'm sure there will be more to come.

Skratch: What animal would best describe your band and why?

Sergio: A platypus, because it's fucked up. It's a beaver with a duckbill, and it looks like a mouse. It's just whacked, it makes no sense, and that describes the band. Yea, and Muffin, this nice little puppy here.

(Laughter) Quadriatics

Skratch: When you think of idiot, who do you think of?

Sergio: Myself! And George Bush, Bob Dole, Pat Buchanan, David Duke, and all the Young

good. I had fun, and it's important to have a good time. You had good questions, I liked them. Id give it a 10. I'd say good job, Ashley Decker!

(Laughter)

Skratch: Is there anything else you would like to include before ending this interview?

Sergio: Yeah, buy the record please. It's distributed by Revelation Distribution, so go to your local record store, ask for it, demand it. Buy it! We're broke, we need money! And uhmm... Ashley Decker smells!

(Laughter)

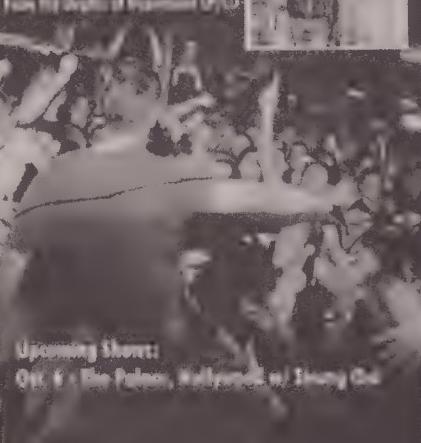
Skratch: Ashley smells what?

Sergio: Ashley smells good! And I like Muffin! Nah, just buy the record--it would help. We spent lots of money on our record and just need to break even, so please buy the record!

EDGEMETALUM



Album Due Fall 1995



Upcoming Shows:
Oct. 13 - New Palace, Webster Hall, NY
Oct. 14 - New Palace, Webster Hall, NY

INDECISION
RECORDS

P.O. BOX 5731, HUNTINGTON BEACH, CA 92615 • WWW.INDECISIONRECORDS.COM • DISTRIBUTED BY REVELATION RECORDS

THROWDOWN



From The Best Of Throwdown

THROWDOWN

Album Due Fall 1995



Upcoming Shows:
Sept. 23 - Living Room, Glendale
Sept. 24 - Club 354, Long Beach
Sept. 26 - Showbox Theater, Everett w/ In My Face
Oct. 21 - Club Rapport, Los Angeles w/ Break

CREEP DIVISION



Album Due Fall 1995



West Coast tour in November
w/ F Minus and Ultra Nite

NEW ON THORP RECORDS



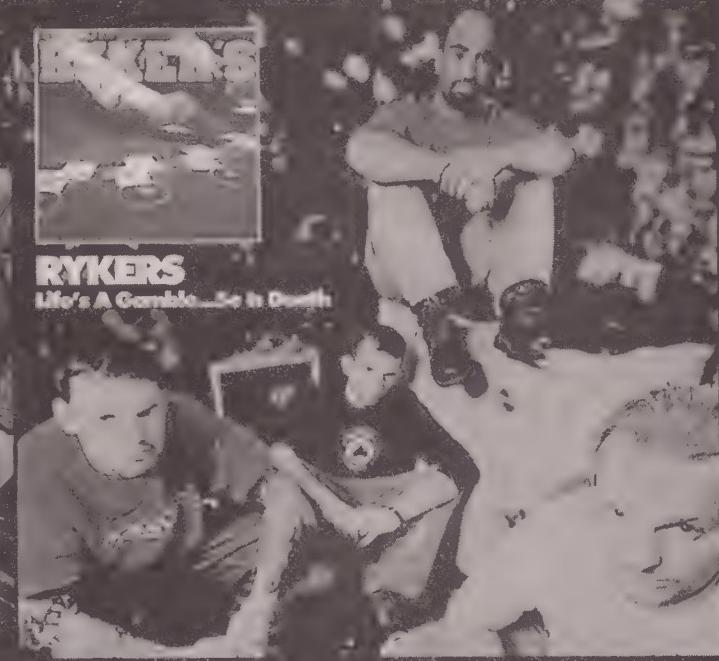
BREAKDOWN

Battle Hymns For
An Angry Planet



RYKERS

Life's A Comin' - EP



THORP RECORDS • PO BOX 5731 • HUNTINGTON BEACH, CA 92615 • PHONE: 714.894.3000 • FAX: 714.894.3001 • INTERNET: WWW.THORPRECORDS.COM



DISTRIBUTED BY RYKO DISTRIBUTION PARTNERS

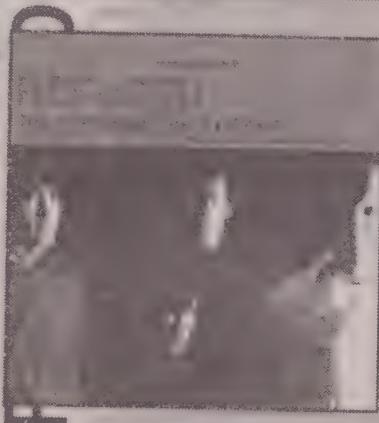
AMERICA'S
#1 MUSIC

THE HIVES



Young guns THE JUNIOR Rock Band, who'll play their second show in the last week to encourage rock 'n' roll. The concert features local bands from Duluth and Superior, plus the band that got them started, the Rockin' Juniors.

REFUSED



*"Refused are plotting
to destroy everything
around them in a
pastor-worker-gone-away
manner. Put down that
shit you call music,
and go buy this record
right now."*

• Los Angeles Offices

Check Out Foster Rehearsal
Digital Audio Sample On
Our **THE (INTERNATIONAL)**
House Conspiracy B-Dee
New Album "Survival Strategy"

AVAIL

LEATHERFACE

DILLINGER FOUR

8/12/00 @ Bottom of the Hill,

San Francisco, CA

Text and Photos By RAE

Since we live in the boonies and have to drive over 2 hours to get into the city, being on time isn't always possible. This night we were definitely late, missing the whole set of Dillinger Four. We were just in time, however, for the legendary Leatherface. Having been around since the early '80s, (at least the singer), Leatherface headed onto the stage. They looked as if they were there to enjoy themselves and have some fun. Frankie, the lead singer, was sporting a Dillinger Four T-shirt in allegiance to the first



band. Frankie looked as if he should have been a host for the antiques road show and not the lead singer of a punk band. I had to give him credit: as he started to belt out lyrics, his power-filled gravelly voice filled the stage. As the music started, the crowd was paying their full attention. Sometimes crowds tend to hold out for the main act, and I've seen them be downright cold towards opening bands. This wasn't the case tonight. Leatherface had definitely proved themselves worthy in the years past, and the crowd was supportive. Their fans were warm from the start--already knowing the songs and cheering on what they saw and heard. At first, the sound was a bit mushy. A little too much bass, a bit short on the vocals. Within a short time though, this was adjusted and the music played on. Leatherface had a very relaxed and spunky stage presence, mixed with all the seriousness of what musicianship should be. The music was full of good riffs and emotion, along with that time-worn voice that was almost as old as my grandfather. They belted out lyrics and pounded out songs--in between spewing out witty comments to the crowd. About the sixth song, the drummer sang, giving the band an entirely different sound for this one song. It's amazing how the human voice is as much like an instrument as any other. How it is used and how it sounds makes a big differ-

ence on the rest of the music. Leatherface continued to put on one hell of a show, cranking out one good song after another. Their version of Cindy Lauper's "True Colors" was surprisingly great. Rockin' yet melodic--a true punk lullaby. Pounding out the hard stuff again, the singer broke a string at the beginning of one song and proceeded to play through the song in its entirety without missing a beat. True musicianship at its finest. Leatherface wrapped up the show with one more cover. This time doing their version of the Police's "Message in a Bottle." It was very pleading and dark with an eerie pounding quality. By the end of their set, the crowd was amped, and I felt as though the old saying, "you're only as old as you feel" rang true and was well proven by Frankie.

In between sets I gave my feet a rest. If you've ever been to Bottom of the Hill in San Francisco, you know that it is a tiny place. There are no ins and outs, and only a very small courtyard behind the stage wall for smoking. I'm always amazed at how well the crowd moves about in the tiny place: at one end to smoke, at the other end to catch a drink from the bar, and in between to find the john. In such a small club, it's always great to watch bands, since no matter where you are, you are close.



No matter how small a club is, however, people always want to be as close to the stage as possible. This time was no exception--especially with a band like Avail. The high energy that they started with was intense. There was no way of knowing that these guys had already played a full set earlier in the day. The crowd immediately started forming a pit--and they were off! The singer climbed into the pit and participating in the mayhem. BeauBeau, the secondary singer, if you could call him that, was more of a high energy dance mascot. Bare chested, fully tattooed, teeth missing, with a scraggly beard and sweat dripping off of him everywhere, the mascot man darted from one side of the stage to the other. He was doing more dancing and running around than singing. He was actually fascinating to watch--just imagine the San Diego chicken mixed with a prison inmate from San Quentin. The show that Avail put on was awesome. The lead singer, Tim Barry, was cocky and raw, belting out every song with all his might, constantly encouraging the crowd to get crazy. He looked to be thoroughly enjoying the show that he was putting on. The rest of the band had as much drive and energy as the two singers, throwing themselves into their instruments and their music. With encouragement once more from the band, a mosh pit formed and then soon after fizzled out--the fans not having nearly the energy of the band. Having been a fan of Avail via the CD world, I was in

no way disappointed by their live show, and it left me wanting more even after it was over. If you get the chance to go and see these guys live, take it. You won't regret it.

SUNNY DAY REAL ESTATE NO KNIFE

7/28/00 @ The Troubadour

Text and Photos by X-Ray

The evening had started out perfectly: no traffic on the way up to L.A. from Anaheim. I somehow had managed to bypass it all; just call me Jim Luck, I guess. I arrived early in order to get an interview with Sunny Day Real Estate before the show. Afterwards, I managed to find some time for dinner; and as I walked into the restaurant, somebody called my name...Hey it was my friend--right on! What a coincidence that was! We sat down to have a great Indian dinner. If that weren't enough, I saw more people I knew come through the door, one of which had a girlfriend without a ticket to the show, and of course, wouldn't you know it, I had an extra ticket! Very cool thing to make someone else's night, and I got a kiss from her, too--she was so stoked! Too much shit happening before the show, right?



Well, regardless, I was there to check out the show, so I managed to hook up with some folks from Time Bomb Recordings--Eric & Pete--and they were completely nice and cordial to me. They provided me with everything necessary to photograph the show (Yeah, I did it all solo that night.). Everything was very much appreciated, too; it's more often than not that you get shitty treatment when going to work a show.

When No Knife went on at about nine p.m., they proceeded to impress the hell out of me. I'll be honest with you: I wasn't really expecting much from them, I figured they were just too green a band to have anything of weight in their set. I had never seen them

before, and I thought they would be a real cookie-cutter type of band. But they weren't at all. They sounded very tight as they rolled through their set list. I was surprised that they sounded so good live--the translation from recording to the stage was almost flawless. They really showed to be very mature songwriters, something that their young American alternative-rock look might not really let you in on. I prefer songwriters to look like they have been drinking for a year straight, haven't shaved with a razor in about a month, and smell as if they haven't showered in as much either--as if they had lived and experienced a lot of life. But then again, these guys have written songs that are unbelievably powerful. They are old souls. The one song that stood out the most was "Bad Landing" off their previous release ...HIT MAN DREAMS. I couldn't believe how good their pizzicato guitar melody sounded. The fact that they even used pizzicato technique in their song proved that they are much more than your average band. They played many songs off their latest release FIRE IN THE CITY OF AUTOMATONS, an excellent CD to pick up with exceptional songs such as "short-term memory" and "mission control." Lyrically, the songs move you to the extent that you sit there waiting for every verse as if it were sweet honey, anxious to taste it, carefully avoiding a spill. Ryan Ferguson and Mitch Wilson sounded great together, thanks in large part to the sound mix they got from the sound guy at the Troubadour. Both guitar/vocalists were backed by a talented rhythm section--Brian Desjean on bass and Chris Prescott on drums. They played as if they had been joined at the hip since birth, following each other's dynamics throughout the night. The band sounded so great that they quickly became one of my favorite bands.

passages. Drummer William Goldsmith was the solid backbone to the guitar tapestry that was woven by Jeremy and Dan throughout the night. The band was joined by a bassist and a keyboardist who also filled in with guitar on certain numbers (Sorry guys, I didn't catch your names). They touched on many albums, such as DIARY and their THE PINK ALBUM. They also managed to play material off of HOW IT FEELS TO BE SOMETHING, especially one of my favorites, "Every Shining Time You Arrive," a song so simple in its message, yet so complex in its beauty. Off course, they also played heavily off their latest release from Time Bomb called THE RISING TIDE. "Killed by an Angel," their opening song off the album, was such a powerful number, it reminded me of something Neil Young and Crazy Horse might have played with their amps blaring during their angriest and most passionate times. I can still taste the raw energy with which they played it: "Killed by an angel/ lost inside amazing colors/ it's never how you feel/ it comes in a bottle/ let's say you found a gun/ how would you bad side burn?/ it's never how you feel/ it comes in a bottle."

Overall the show really was an ocean of emotions taking you through a number of songs that were textured with rich guitar lines and angelic vocal melodies. "Tearing in my Heart" was executed with such precision that even a true fan would be pressed to find whether it were a studio or live version that they were listening to. "The Rising Tide," the title track on the album, is one of the most mature pieces of songwriting they have produced to date. It is an outpouring of passion and surrealistic lyrics that create this moving song, already an instant classic. The rest of the set list was filled with strong numbers, which peaked during their encore performance when they played "Eight," a beautiful song from their earlier days, and then "Circles," one of their first works of true art. Most of the audience just spent the evening in a trance-like state in which every musical movement was a crest of drama. It was a great show, and I'm glad I got to be there to catch this great band; it's too bad that every night couldn't be a night like that.

would revolt and want a glass, too. I also doubt that one more beer glass along with the cocktail glasses would leave them dishwashing at the club 'til 5 in the A.M. That said, I hung out waiting for the show WITHOUT A BEER, somewhat defiant and sulky.



Well, the Lonely Kings started out the night, and what a start! These guys were great. One of their guitar players was on stage for only his 5th gig. The sound was strong. The guitars were ripping. The crowd was actually paying attention, even though the "bigger band" was yet to come. I had heard that these guys were good, and they didn't disappoint. "Houston we have a problem" was a really powerfully pounding song with really killer guitars; ripping vocals; and raw, pounding bass. The Lonely Kings put on an excellent live performance--proving that they could be on stage as an opening for the big guys. For a Tuesday night, this beat sitting in front of the boob tube. All too soon, they were singing the last song. Jealous Sound was up next.

AT THE DRIVE IN JEALOUS SOUND LONELY KINGS

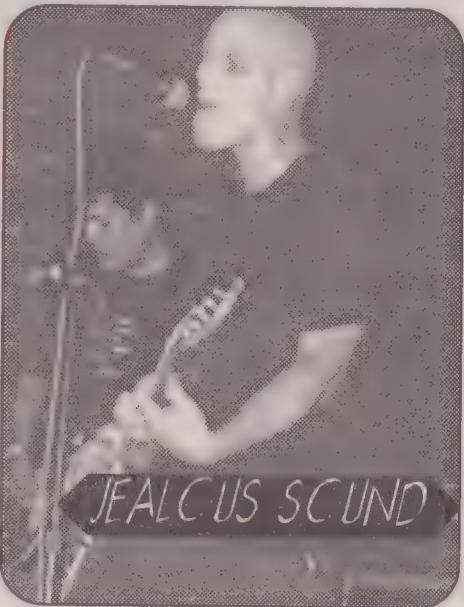
8/1/00 @ Bottom of the Hill, San Francisco,
CA

Text and Photos By RAE

The night started and we got to the club early for once. Since we still had about forty-five minutes to wait before the first band went on, I headed for the free literature at the back of the club. Being the loyal writer that I am, I picked up the newest edition of SKRATCH magazine and flipped through it. After reading it for a while, I headed for the bar to get a beer. Now call me a freak if you want to, but I have a huge pet peeve about being served beer in a plastic cup when I am shelling out 4 bucks for it. I asked for a glass and they refused--so I refused to buy a drink. I can understand their logic if every drink is being served in a plastic cup for safety purposes, BUT... when cocktails are being served in a glass, bottled beer is served (obviously) in glass, there are a stack of clean beer glasses sitting in front of the bartender, and they have no other reason than the fucking dishes, I want my DAMN \$4 BEER IN A GLASS!!!! Most of the kids there could give a crap what they were drinking out of, so if someone [me] specifically asked for a glass, I doubt that everyone



Sunny Day Real Estate took the stage at about 10:30 p.m., which was okay with everyone who was packed into the small 21-and-over club, because the place was so small it felt as if you had the band playing there just for you. Everyone was eager for the show to start as they just stood facing the stage, waiting for a sign of life from Sunny Day's latest reincarnation. Then, the funniest thing happened: when they finally took the stage, right as they started to rip into their opening number, Dan Hoerner called into the microphone to stop the show because his guitar wasn't working! So after fumbling around for a while, they started the show again. Jeremy Enigk's vocals (and guitar) were at their best all night. His soft tenor voice withstood the ravages of each song's strong



The atmosphere was laid back--all-ages shows tend to be, since half of the crowd can't drink. Looking around at the crowd, I realized how many emo kids there were. It is interesting how each generation has

their different cliques. The emo crowd today is similar to what the goth kids were to the '80s, only nerdier. As I looked around, it was like looking at a contest to see who could be the most nerdy. So, the crowd was laid back, talking and enjoying themselves. The lights started to get low; the background music got quieter and mellow; the crowd was at a very dull roar. The music was hard, then sounded almost Arabic, then loud hardcore once more. Jealous Sound, hailing from L.A., started out strong. The bass was turned WAY up. The Gibson SG seemed to be the preferred guitar of the night, and the Marshall stack the preferred amp. I could feel the bass shaking me from my toes all the way to the top of my head. They were a little bit mellower than the last band, but good nonetheless. The crowd was polite, even friendly and attentive. You could tell though, that they were getting anxious for the headliner, and frankly I was too. The band was technically sound. They played well, sounding something like Elliott. I caught myself getting sucked into their melodic riffs and harmonic tones. Once again, the last song was being played and then it was over. At The Drive In was up next....



The crowd started to push into the stage way before the start of the music. People were attentive and paying homage, even as they were setting up the band's equipment. And then finally... I have listened to At The Drive In on CD. I have heard friends tell me what a spectacular show they put on. I even knew that they had just been signed to Grand Royal-the Beastie Boys label--and must be good. But nothing could have prepared me for this. The music was incredible! High energy, hypnotic, raw, intense, dramatic, enigmatic, fiery, and absolutely brilliant all rolled into one. Cedric had more energy than any other singer I've ever seen. He was possessed. Rolling on the floor, writhing like a snake, jumping off of the bass drum, crazy and gifted. Like a Native American doing a Spirit dance, he twisted and turned, making faces, pleading, groaning, contorting his body and his face. On and on, round and round he went. It's strange how in the midst of intensity and crowd tension, a peace washes over you when you know something good is happening. When you know that you are watching sheer artistry and perfection. Perfection that could only be, in this case, when the perfect combination of people get a band together and do what the universe meant for them to do. This is the feeling I had with ATDI. The crowd, I swear, was possessed--their bodies all gyrating the same

way, heads bobbing forward toward the stage like they were in a tent revival, all filled with the Holy Spirit. ATDI were possessed too, and their followers were loving every minute of it. It was as hot as Hades; like everyone else in the crowd, I had sweat pouring into my eyes and rolling down my skin. Cedric's shirt looked as if he had been baptized in sweat. Somehow it all seemed appropriate, as if the fire on stage was burning through our souls and creating intense heat and energy. The last song was announced and people had their heads bowed, eyes closed, as if in prayer. When it was all over, I felt like I had been in a sacred dream world of some kind. People stood in front of the stage not wanting to move, or maybe not able to. It had all been worth it--the beer incident seemed petty now--ATDI had induced a sense of peace and forgiveness; they had instilled the feeling of energy and aliveness and the sense that all was well with the world tonight.

THE BRIAN SETZER ORCHESTRA

8/4/00 @ The Greek Theater,
Los Angeles, CA
by Jaymes Mayhem

It had been a while since I had the chance to catch Mr. Setzer and his musical army, so needless to say, I was kind of excited about going to this show. Not since the release of his last album, THE DIRTY BOOGIE, which gained him mainstream accolades for his cover of the Louis Prima song "Jump, Jive and Wail," had I had the chance to catch him live despite his yearly ascension on The Greek Theater in Los Angeles.

Prior to his commercial success, Setzer's shows were mainly an attraction for aficionados of all things swing, rockabilly, and/or nostalgia buffs that longed for the days and sounds of his former outfit The Stray Cats. So I could also say I was quite intrigued at seeing what the makeup of the crowd would be for this outing now that the mainstream had caught wind of the BSO. As expected, for the third year in a row throngs of custom cars and folks dressed to the nines amassed upon The Greek Theater for a performance from Brian Setzer and his Orchestra. Swing kats, rockabilly kittens, swing nazis (i.e., hardcore swing dancers that just have no life), and a collection of squares, average joes, and wannabes united to see and hear what new offerings Setzer had to hawk with the release of his newest album VAVOOM!

Arriving a bit late due to being parked in the nether regions of Hades, otherwise known as the high set area of the Griffith Park's woodland hell, I pressed on. Due to having to hoof it through clouds of dust and debris being thrown up by incoming cars, I arrived late and missed the opening act. Even being a reviewer doesn't rescue us from being one of those not privileged enough to drive a snazzy classic sled or have enough disposable income to afford the \$50 price tag (no kidding!) on V.I.P. parking.

No worse for wear, I arrived at my destination and claimed my seat to view the evening's events about to unfold before me. After a brief interlude and a few beers, Setzer took to the stage with a fury as the stage's retro feel engulfed both him and the band in

a tiki-Shag-induced haze. Shooting through cuts from VAVOOM!, including "Americano" and a rollicking version of "Jumpin' East of Java" in which Setzer engaged in a dueling banjo-esque war between himself and one of his trumpet players, Will Murillo, that set the tone nicely and fired the crowd up! Playing for a tad under an hour, Setzer and friends covered the gambit playing mostly cuts from the two most current albums and all but abandoning any material from his first two endeavors. The high point of the evening, however, came in a small set that centered around Setzer; his stand up bassist, Mark Winchester; and his drummer, Bernie Diesel; using a limited stand-up kit, that had a real Stray Cats feel to it. Setzer seemed to be enjoying himself immensely during this brief set, and the crowd was in a frenzy! In addition to Setzer's usual impressive guitar styling, the bass work of Mark Winchester was astounding! He played with such a fervor, it was downright scary! From there the band did a few more numbers off of VAVOOM!, including "Drive Like Lightning (Crash Like Thunder)," "That's the Kind of Sugar Papa Likes," and "The Footloose Doll." Setzer pressed on to reach the token cover of "Jump, Jive and Wail" to which the crowd abounded with excitement--go figure. The vibe of the show seemed to be ending on a downward spiral as they closed with the ever cheese laden "Getting' In The Mood," which ended the show on a lackluster note as Setzer and the band took their bows and left the stage.

In all, it was a decent show with the three-piece set garnering the highest marks of the evening. If the show could have only ended on as high a note as that, then the show would have been a step away from phenomenal.

RAGE AGAINST THE MACHINE

8/14/00 Outside the Democratic Convention
By G. Murray Thomas

Ten thousand protesters singing along to "Fuck you! I won't do what you tell me!", pumping their middle fingers towards the Staples Center, where the Democrats were preparing to anoint Al Gore the hero of the working class. Welcome to political protest in the new millennium.

Although it might be hard to believe, a fenced-in parking lot outside the Democratic Convention proved to be the ideal place to see Rage Against the Machine. It wasn't just because they put on powerful show. The sympathetic crowd energized the band, especially Zack de la Rocha, and they performed blistering versions of "Testify," "Guerilla Radio," "Killing in the Name" and even the MC5's revolutionary anthem, "Kick Out the Jams." De la Rocha bounced all over the stage, screaming his own anthems of revolt, and Tom Morello fully showcased his ability to pull imaginative and unexpected noises out of his guitar. The show was hampered by the LAPD, however, who kept their hand firmly on the volume control.

But more important than their performance was how Rage's political message resonated with this crowd, a colorful and chaotic assemblage of Rage fans and protesters of many stripes. As the parking lot was the designated area for all protests, we not only got the expected leftist causes (Mumia Abu-Jamal, Occidental Petroleum, the Green Party), but also the

Christian right, and assorted fringe groups. This led to some entertaining shouting matches between anti-abortion protesters and feminists. There were also random Dadaist protests, such as "Zombies for Gore" and "Tall Power."

But most of this crowd understood and supported Rage's causes, and showed it. Actually, the messages more than resonated -- the energy, the anger and the message fed back and forth between the band and the audience, creating a pep rally for revolution.

Unluckily, where that energy goes remains an open question. The speeches that day, which could have provided context and specific calls for action, were primarily empty sloganizing ("Free Mumia!" "It's time for a change!" etc.). Compared to them, de la Rocha's lyrics were Ph.D. theses. Despite all the calls to action, no one explained what that action could, or should, be.

Unfortunately, what direct action I saw was not helpful either. A handful of protesters (and it was a tiny handful, only a couple of dozen out of the thousands there) decided to take some direct action against the assembled police, by pelting them with whatever was handy (primarily plastic water bottles, which the crowd had earlier tossed around in celebration).

This gave the police exactly the opportunity they were looking for -- a chance to shut things down. Mere minutes in Ozomatli's set, the power was cut off. A disembodied voice announced through the darkness that we were now an illegal assembly, and had fifteen minutes to vacate the premises.

This was patently absurd. I've been at parties which took longer than 15 minutes to clear out, and the LAPD expected thousands to leave the lot, through two narrow exits (all other avenues of escape being blocked by rows of helmeted police), in that time. And my understanding is that they didn't even give that much time, moving in with their nightsticks and rubber bullets after a mere ten minutes.

But that's just hearsay on my part. I must admit that prudence won out over my writer's curiosity, and by that time I was already on the Blue Line back to Long Beach. The train sat at a nearby intersection and I watched column after column of motorcycle cops roll into town, wondering what horrors were going to greet me on the news when I got home.

Counterfit Staring Back Over It Changing Names Anchored

7/31/00 @The Epicentre, San Diego, CA
by John Sweeney

The Epicentre is one of the very few all-ages clubs operating in San Diego (occasionally it is the only one). The Epicentre experience is a lot like going to see a show in a high school rec center/cafeteria, which can be highly amusing. The decor is very "high school Formica" with classroom floor speckled tile underfoot. The building doubles as a community youth center, and there are a couple of rows of com-

puters in different areas (I could have sworn that I saw someone doing their homework at one of the tables, but it turned out to be the guy who sells the CDs.).

The first band to play was Anchored. I managed to gather very little information about this band, which is unfortunate because they were truly enjoyable--I liked them very much. The band was made up of a vocalist, a bassist, a guitarist, and a borrowed drummer. "This is our first show ever," said one of the men of Anchored. "It's completely premature," said his comrade. "We don't even have a drummer." The band played a very good, home-constructed, mainly alternative set. Many times when I describe music as sounding alternative, it's a good indication that I'm probably not crazy about it because I'm not very interested in alternative music in its current state. However, this band's music does not have much in common with recent alternative trends. They have a very unique, unpackaged, dumped-out-of-the-clothes-hamper sound. I had nearly forgotten that alternative music can be really good. I haven't especially enjoyed alternative music since Mudhoney's peak in the early '90s. The vocalist had the Ian MacKaye shorn-headed widow's peak scalp stubble--always an effective look and very appropriate. He sang with a great deal of fervor but apparently it wasn't going to his head, he seemed very relaxed between songs. The guitarist and the bass player looked like they were highly intent on playing their instruments correctly. They performed with an amusing nonprofessional style. All of the band members looked pretty young. The guitarist was playing in shorts and white athletic socks without shoes. The whole set seemed as if some young guys had eagerly thrown a band together in somebody's bedroom and then had taken the show from jumping on the bed directly to the stage at the Epicentre. I wanted to cheer them, on and it was fun to see that they had some excited friends in the audience. "I don't think Cale has ever gone four songs without breaking a string," the vocalist said at one point. "So this is a record." I was especially entertained by "Losing Battle" (their second to last song before "Sunshine"), with which they demonstrated their talent for playing distinctly punk music, as well.

Between bands, I wandered around the Epicentre, and it felt like junior year in high school again. There is a concessions stand near the door called "Twister Cafe" (they didn't serve "fresh brewed coffee" in my high school cafeteria!). On the other side of the room, there were announcements for sign-ups posted stating that one can also take breakdancing and claymation classes at the Epicentre. Rock on!

The next band to play was Changing Names, from nearby Alpine, CA. The lead singer, Shannon Legge, stepped onto the stage wearing a red tanktop with the slogan: "Charm School Reject." I know that I was charmed. Maybe she took the Charm School G.E.D. test. Changing Names is another young band, but they were perceptibly more experienced, displaying showmanship and panache. Their musical style is somewhere in the vicinity of aggressive power pop and jaunty progressive music--I don't know what you call it, but I thoroughly enjoyed it. "We're Changing Names, straight from Hell!" guitarist/backing vocalist Todd Dulawan announced with more than a little irony. Geoff Dulawan is Changing Names' drummer, and they have recently been joined by their new bassist, Ryan Shaw. They began playing the opening of Queen's "Another One Bites the Dust" and then they segued into a different song. Changing Names has a well-organized performance technique and good material to work with. Shannon Legge raged through the fast-paced set with great exuber-

ance. She looks quite young but she also looks committed for the long haul in the music industry. One gets the sense that Shannon is a seriously determined singer. "This is our last song," said Shannon at the end of their performance. "It's aptly titled 'Goodbye'. We've just updated our web site at changingnames.com, and at long last we're having our CD release party in October, so come check us out." I admit that I'm a sucker for aggressive female vocalists, but this was my favorite set of the evening, and I'm looking forward to watching this band develop.

Sandwiched in the middle of the evening's entertainment was the highly celebrated band Over It, from Virginia. The audience grew larger as soon as Over It appeared, and this is the band that ultimately drew the largest crowd. Despite the information and pictures on their web site (overitonline.com), it's not clear to me who's who in the band. It looks like Nick and Peter are the guitarists and Seth plays bass--I think. Their lead singer/guitarist was wearing a shirt that said "Zero," suggesting that the self-deprecating T-shirt trend was continuing. Kids should look on the bright side! Over It's music has often been described as emo-punk, but to my ears they didn't really sound like either one. I certainly liked their stomp-rock, bend-over-backwards performance moves--highly kinetic! And they are definitely all accomplished musicians. Dynamic as they are, somehow I couldn't really connect with what struck me as their standard popular alternative sound. But what do I know? Sorry guys, not your fault, just not my style. But enough scolding. Don't forget, these guys attracted the biggest mob of the night. My favorite aspect of their show was James the drummer. He reminded me of someone who might have had to have papers signed to authorize his temporary release for the evening from an Institute for the Highly Excitable. I looked to see if he had some unlocked restraint manacles on his wrists or maybe a medication bracelet, but he didn't seem to be wearing any. He did, however, definitely look like he had stolen the energy of a dozen men and was a marvel to behold. I also enjoyed how chatty the band was between songs. "At least you can hear me tonight," said Over It's bassist at one point. "I've had mike troubles for the past five nights. People even threw shit at me. I had to scream." "At least you know how to scream," gasped the clearly exhausted lead vocalist. "This is our first time ever in California," said his fellow guitarist. "We saw a forest fire today on the highway," said the lead vocalist, continuing the thought. "This mountain was covered with purple-red flame with smoke billowing into the sky! It was crazy, dude! I'm tired." Over It was obviously wildly popular; they put on a good show, and what's more, they gave me a free sticker! In addition to their self-titled EP, their first full-length CD, THE READY SERIES (Negative Progression Records), is scheduled to be released September 12, 2000.

Staring Back climbed onto the stage next. This five-man band from Goleta, CA, definitely looked like it was composed of music-scene veterans. Actually, they looked sort of burnt out, but their look was contradicted by the straight-from-the-red-meat-department raw energy they displayed in their fervid performance. Ryan Mendez and Jeff Capra are Staring Back's guitarists, Victor Breen plays bass, Nick Rucker is the drummer, and Matt Evans is the vocalist. Staring Back executed a ragingly good, highly memorable punk set. I connected with the energy immediately and began overanalyzing them in my mind. The abundance of voltage flying from the stage produced its own fecund atmosphere, as if I was watching angry dirty laundry breeding dissent (second use of that hamper laundry metaphor--it

was one of those evenings). Vocalist Matt Evans has the angry-gangly persona down to a science. His prowling back and forth across the stage made me think of the time I saw the band Snot perform. Matt gives off the kind of vibe that's simultaneously charismatic and intimidating. Remember when you were a kid and it was fun to hang around your older brother and his friends listening to them talk about cool stuff, but you were also concerned that they might slug you just to amuse themselves? That's what I'm talking about! In addition, I tend to get nervous when frenzied tall people are pacing on a nearby stage; I feel an irrational dread that they will trample on me. Fortunately, the rest of the band matched Matt's strident performance with forceful intensity equal to that of his vocals. Collectively, they did a considerable amount of furious emoting. It's interesting how simply the expression of raw turbulence can be so entertaining. Staring Back's latest CD, **MANY WILL PLAY**, was recently released on Lobster Records, and you can check them out at staring-back.com.

By the time Counterfit (recently transplanted from Connecticut to San Diego) got onstage, the crowd had thinned out somewhat—I think the kids had to go home. I was exhausted myself. After Counterfit began playing, the audience grew somewhat larger—people must have been crawling out of the woodwork for the fifth and final set of the evening. Maybe it was just late, but it looked to me like all the band members could have been related to each other. I wrote in my notes: "All Men Are Brothers" (which is also the title of a '70s kung fu movie). As it turns out, Adam Allen the guitarist is the brother of Marc Allen the drummer. Justin Rodriguez is the lead vocalist/bassist and James Dennis plays guitar. I'm sure that my fatigue had a lot to do with it, but I had a tough time connecting with Counterfit's sound for much of their set. Was I just worn-out and cranky, or did they sound mid-tempo pop alternative? Judge for yourself—they have a five-song CD called **ON THE DOWNSIDE** available from Alphabet Records (You can find it on their web site at counterfit.net). I was terribly tired; I should see them again when I have a clear head. I was impressed, however, that Justin the vocalist could scream so loud at 11:00 p.m. on a Monday night. He had a Tom Waits gravelly shriek that was very interesting in itself. Counterfit put on a professional show and generated a lot of energy in the audience. The members of the band seemed to be genuinely enjoying themselves as well, which was nice to see. Their last official song was pretty eruptive; and it was at that point that my attention began to perk up. Iggy Pop might not be in favor of encores, but I think encores are groovy, and I enjoyed Counterfit's encore as well. By this point, I had given in to fatigue and had sat down. The first encore became this melodic instrumental tune that was really nice. The next encore song was full on raucous, bouncy, and loud. I thought to myself, "If I wasn't reasonably sure, I'd think that I was imagining these encores according to how I wish that the rest of their set had gone." Counterfit really seemed to be hitting their stride, and the crowd reacted as well, so I know that I wasn't imagining it. They concluded the evening with a rockin' good cover of "Ggoldide" by Descendents. If you ever go to a Counterfit show, be sure to stick around for the encore.

With so few options for the all-ages crowd in San Diego, it's a good thing that the Epicentre exists. It's located next to a police station, which is also a good thing. Even if you don't like the police, you'll probably agree that it's one of the better places for the kids to rock out. One must admit that it's a good idea to safeguard against brutal gang violence and dangerous illegal drugs until kids are old enough to use them with maturity and discretion.

THE CROWD LOOGIE THE COP-OUTS CTW

8/12/00 @ Linda's Doll Hut
by Marcia Taylor

This show was special for Loogie and its fans: the band has released its first CD—a five-song EP—and it was its 101st show. I have been listening to Loogie for about two or three years, witnessing the departure of one guitarist and the inclusion of two new ones. What two years ago was a good band is now a really great band, and the CD bears witness to it. What I didn't realize was that there were several treats in store for me, rather than just Loogie's set.

The first band, CTW, was a tight punk quartet that opened with a cover of the Adolescents' "No Way," an appropriate choice since the band's lead singer is the son and nephew, respectively, of former Adolescents Frank and Rikk Agnew. CTW's members are pretty young, but their stage presence and musical ability are impressive. Besides the pleasure of hearing good music, there was the warm, parental feeling I got from watching these kids' families enjoying the set, as well as watching the dads hustling as roadies afterwards. I also felt like I was seeing a piece of OC punk rock history—but I'm going to stop here before I get angst in my pants.

Then we waited, and waited and waited . . . and finally the drummer for the Cop-Outs showed up. As soon as the guys took the stage, I recognized them as a band I'd seen about a month ago at the Tiki Bar and really, really liked. All the way from Whittier, the Cop-Outs bring a real nice touch of rock 'n' roll to their punk sound, which made them an excellent match with Loogie. Front man Captain Mark is very charismatic, a real Mr. Showbiz type along the lines of Gabby Gaborno from the Cadillac Tramps and Manic Hispanic, as well as Captain Taebo from Throwrag (although he did not take off his pants). The band's 10-song set was just electrifying from start to finish, with incredibly tight instrumentals backing Captain Mark's intense vocals. I especially liked "Driving Me to Drink" and "Horns." This is a band you **MUST SEE** if you like the Cadillac Tramps, the Bleeders, or One Hit Wonder.

Loogie took the stage next and ratcheted the energy from the Cop-Outs set up a notch. Since guitarists Rick Jackson and Tracy Sands joined the group, the band has gotten even more powerful than it was in its earlier incarnations. Both bring impressive guitar skills to Loogie's songs in the Brian Coakley tradition of combining blues and rock guitar lines with punk. Drummer George "Mallet" Tanner keeps the beat crisp and driving, and human dynamo/bass player Perri G. is all over the stage backing him up. Leanne Tanner's vocals, always sturdy, have gotten really strong—they'd have to be to stand out over the fury of the rest of the band. She has a really great stage presence, too, which mixes warmth and sexiness. Think of Tina Turner fooling around on stage with the Rolling Stones in the '80s, and you'll know what I mean. You can hear a lot of local influences in Loogie's music; if you like the Cadillac Tramps, Foxy, the Bleeders, 4Gazm, Joyride, and/or Social Distortion, you will love Loogie. My favorite songs are "Pin-Up Girl," "Time Bomb Baby," "Teenage Kicks," and the band's cover of "Mongoloid." If you haven't seen Loogie, you need to see them as soon

as you can.

The Crowd closed the evening with an old school punk set. I only heard the first four songs before I had to leave. It sounded tight and tough. I hope to hear a full set sometime soon.

SUBURBAN LEGENDS BIG D AND THE KIDS' TABLE UP*SYNDROME MELEE

8/3/00 @ Chain Reaction, Anaheim, CA
by Ashley Decker

When I arrived at Chan Reaction, I wasn't surprised to see a big gathering of anxious people waiting to get inside. The line was pretty long, but who wouldn't wait for a five-dollar show with a good lineup? The opening band, First Grade Crush, was unable to attend; supposedly the band got in a car accident on the way to the show. Hope it wasn't serious and hope everyone is alright.

With that, Melee was forced to open up the show. This 5-piece band really got the crowd pumped. I was impressed. The sound was unlike any that I had ever heard before, and when I asked the band—they classified themselves as "dsvgdevsadsad." The band opened with "Last Chance" and played songs soon to be recorded, such as "Too Bad She's Mine," "Dedicated To You," and many others. "Mama Said Knock You Out" really got the crowd going. The band put on a great show; they had to, it was the keyboardist's last show. The band will miss her, and so will all the fans. Good luck at UCR.

With a band like Melee opening, I knew the show was going to be well worth the five bucks. Next up was Up*Syndrome. The band played songs such as "Tell Me It's Ok," "Safe Sex," "She's," and a few others. They really wanted the crowd to get involved, and they definitely liked the ladies! The band played "Girls Just Wanna Have Fun" and brought up as many girls as they could possibly fit onstage. At the end, they did bring up some guys for the last song to equal things out. They kept everyone entertained.

With all the excitement that Melee and Up*Syndrome had rallied up, I needed a break and some cool-off time. I must have taken a little too long and ended up missing Big D and the Kids' Table.

Lastly was Suburban Legends, the band everyone was waiting to see. The band opened with "All the Nights" and then played "Don Juan." If you haven't seen these guys play live! The band is a ska version of all the little boy bands out there. They have choreographed dances along with a change of clothes to go with every song. About mid way through the show, a couple of the guys decided to do a little rap for the crowd; I do believe I saw some booty shaking and quite a few girls screaming! The band played a full set, including other songs such as "Waikiki," "Desperate," and "Popular Demand." Just as the show was wrapping up, the crowd got a little rowdy and began to chant "Suburban Legend!" After that, how could a band possibly resist playing another song? So, in closing, the band played a song everyone knew—the theme song to "Gummy Bears." Everyone went crazy, and after the show the party moved to Denny's.

STRETCHER



"HATE YOUR FELLOW MAN"
on your free Skratch Compilation CD

STRETCHER, 825 College Blvd. #102, OceanSide, CA 92057 • (619) 220-1666 for backorder or more info.

A N N O M U N D I

AVAILABLE
ON MUNDI
CD

EYEHATEGOD



"Confederacy of Ruined Lives"

THE NEW ALBUM



CENTURY MEDIA RECORDS
1453-A 14th Street, #324, Santa Monica, CA 90404
www.centurymedia.com



ESCAPE

THAT'S RIGHT BOYS AND GIRLS!



pocket change

staring back

whippersnapper

Please make checks payable to SKRATCH. Foreign orders send \$31.

Allow 4-6 weeks for delivery of the goods.

Send cash/check to:

SKRATCH

PMB 223 17300 17th St. Suite J
Tustin, CA 92780

only \$15 bux baby! *wil*



Photography by "Moresca" 710-970-8100

- MOTORSOULE LIVE -

WITH SPECIAL GUEST

SATURDAY SEPT. 23RD @ LIQUID DEN



featuring the singles:

"ROAD RAGE" & "SWALLOW"

CD's available at Peer Records, Newport Beach,
and Music X, The Lab, Costa Mesa

www.motorsoule.com

www.loudenergy.com www.antimusic.com

Siskel and Ebert don't know shit



THIRSTY ALLEY
WE'RE THIRSTY ALLEY
SELF RELEASE

From the primordial over-salted lakes of Utah oozes Thirsty Alley. Strange things can happen in the desolate, religiously overzealous territories, and Thirsty Alley is proof positive of that statement. What you get from this bizarre combo is a female-fronted prog-rock jazz fusion thing with a flair for the circus and seedy cabarets. Every song has its own unique flavor and would make the perfect background music for some surreal art flick. As confused as I was listening to this, I found myself also impressed. It might not be the CD of choice for driving, but it might be what you're looking for, for that next batch of pot brownies your planning on baking. Mondo Bizarro!

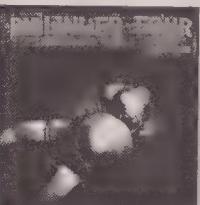
-LARRY LUGZ



BURNING SPEAR
CALLING RASTAFARI
HEARTBEAT RECORDS

With a vision that burns through the commercial hypocrisy of the recording industry and a collection of some of the finest reggae selections in years, a prophet has returned to the limelight. Burning Spear is on a mission. On the opening tune, "As It Is," Spear talks of beginning his career in the late '60s at Studio One. He says, "I've been through the struggle like everyone, like the earlier musicians, Blues musicians, Jazz musicians, Reggae musicians... I am the stone that the builders rejected." With that preface, Spear torches his way through one beautiful album. Positive vibrations abound with songs like, "Hallelujah," "Brighten My Vision," "Sons of He," "Statue of Liberty," and "Holy Man." When he talks about the darker side, he always points the way toward light. These are some of the greatest reggae songs I've ever heard, and this album is a must buy for anyone who enjoys island music. Burning Spear is on tour and will be spreading the Rasta lifestyle throughout America this year. There will be no rejecting this stone. Irie.

-DUG



DILLINGER FOUR
VERSUS GOD
HOPELESS RECORDS

I think I've struck gold! Dillinger Four have managed to get me hooked at first spin! Who could resist the catchy pop punk sensations ejected from guitarist/vocalist Erik and bassist/vocalist St. Patrick? Not to mention the insane drum work by Monkey Hustle and ear-throbbing guitars by Billy. VERSUS GOD is a rough blend of edgy punk rock with sharp tag-team vocals that can be felt at your core. They also gear towards some street savvy gutter-lude that knocks the wind out of you. All 13 tracks are well put together and delivered with mighty precision. "Who Didn't Kill Bambi," "Total Fucking. Gone. Song," and "Let Them Eat Thomas Paine" are awfully swift, yet you can totally get into the grooves and absorb every single beat charging out of this album. This is extremely addicting--has not left my CD player since I got it--and proves to have a great feel to it. Their press release stated that D4 would be my new favorite band--I think it speaks the truth!

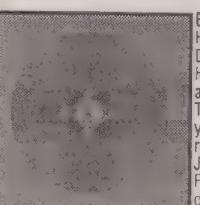
-LIZ ORTEGA



LINK 80
THE STRUGGLE CONTINUES
ASIAN MAN RECORDS

If you've ever had the pleasure to witness a Link 80 show, you are not new to the fact that they know how to get the crowd riled up! Every one of their shows continues to be packed full of people who are there for the sole purpose of having a great time. Their secret is this: lots of enthusiasm, originality, and tons of personality. Link 80 is one of the few bands that can play dynamic and upbeat music that can have the crowd doing windmills one minute and skanking the very next. Above all, they continue to tackle issues such as racial discrimination and many other social problems, which are ever so evident in Link 80's THE STRUGGLE CONTINUES. For example, "Intolerance" is all about "racial strife" and the useless hate that surrounds so many people; but don't worry, songs vary, and so do their themes. You're bound to find a song about girls, like track 9 "My Girl." Basically, these guys throw everything in to keep you happy and smiling for a long time.

-GHAZAL



BLUETIP
HOT (-) FAST (+) UNION
DISCHORD RECORDS

Hailing from our nation's capital, Bluetip have got 4 amazing original tracks and an equally impressive cover of the Damned's "Anti-Pope" to offer here. This is some of that smart folk rock or Math Rock as some call it. Intelligent, yet absolutely poetic, lyrics with brilliant and progressive musicianship that runs the gamut from melodic and soothing to coarse and abrasive. It's as if John Wahl from Clawhammer hooked up with Guzzard, Alice Donut, and Fugazi and created some hybrid to be known as Bluetip. This shit is pure and original on its own without comparison, but I'm just trying to convey to the masses the phenomenon. This shit rocks more than your toothless granny in her rocking chair with a handful of Mini-Thins.

-SLOSHA



AFI
THE ART OF DROWNING
NITRO RECORDS

Tricked guitar joined by the low heartbeat of a bass, interrupted by pure noise and the sound of something moving quickly by--or maybe you moving quickly by something. Silence for a brief moment leaves an anxious feeling as to what will come next, only lasting for a brief second; a dim hint of what to expect is brought fourth by Hunter's pulsating bass strings joined by the roll of drums brought forth by Adam--much like the lull of an upcoming storm. And Jade bringing more into shape what soon will be clear. Davey's vocals joining, bringing all that was missing into the eruption of The Art of Drowning. The experience of listening to this CD, I found, was much like the hints of the CDs magnitude. Throughout the album, AFI brings you surprise after surprise--some things sounding familiar, of course. It is still AFI. But the dynamics of this album are so executed with such genius that it keeps one at its mercy. AFI is a band that grabs each individual by the chest and drags him or her into the abyss of their musical creation. As soon as one becomes clear as to exactly what is going on, one realizes a transformation in their surroundings. As the album progresses, it turns violently from song to song flowing perfectly sometimes in huge waves engulfing, sometimes more tender but still dark and equally as entrapping. One can feel the music solidify around them, feeling it fill all space that might have once been clear air, infiltrating the lungs, uninvited but welcomed; this is a perfect example of the Art of Drowning.

-ASHLEY ROSE



AFI
THE ART OF DROWNING
NITRO RECORDS

Buzz, buzz, buzz... Talk about bands with buzz and highly anticipated releases, and in that conversation arises the name AFI and their new release THE ART OF DROWNING. Hot on the heels of the release of their ALL HALLOW'S EP and the commercial success of their song "Total Immortal" as covered by the Offstink.er.Offspring, AFI is poised to hit big with this latest release...but the question to ask is, is it hot or hype? The answer is plain to see...white, blazing hot! A gritty and boiled down sound with heavy overtones is what is on tap this time around, and the only way to describe the sound completely is driving! Lead singer Davey Havoc has kept the same raw energy and Glenn Danzig-esque vocals as evident on previous releases. Backed up by the tight and solid guitar work of Jade Puget coupled with the grumbling bass of Hunter and fierce drums of Adam Carson bring all to a boil! Stand out tracks include "The Lost Souls," "Ever and a Day," "The Days of The Phoenix," and the somber "Despair Factory." A great new collection of work, AFI fans will not be disappointed!

-JAYMES MAYHEM



THE SESSION MOVEMENT
ak-edem-ik
SJSM MUSIC (BMI)

The Session Movement redefines the term indie-rock in a lo-fi, raw angst sort of way. After trying to find a CD player that would actually play this CD, (only one of my CD players would play all of it), I was pleasantly surprised. I haven't heard much coming out of Philadelphia lately, but this 4-piece might just put it back on the map! Experimental at times, they reach for something different--almost taking over where Sonic Youth, the Pixies, or even Unrest left off. Punk, funk, and even a tiny dose of ska round out this disk. Highly Recommended!

-S WARDE



OPPROBRIUM
DISCERNING FORCES
NUCLEAR BLAST

Opprobrium used to be named Incubus until some California band came along and raided the airwaves. Now called Opprobrium, this death metal outfit takes snippets of Slayer, Obituary ("Drowning"), Six Feet Under, and Testament and makes a damn fine metal album while doing so. Good breakdowns and interesting changes highlight this 10-track meaty metal offering that's bound to awake the headbanger in you. Churning riffs meet a voice from hell on most of the tracks, and the guitar work is very King-Hanneman ("Dark Entanglement"). If you like your metal old school with emphasis on crunch and riffs galore, then check out this Louisiana outfit and bang your head accordingly.

-MIKE SOS



FACE TO FACE
REACTIONARY
LADY LUCK/BEYOND MUSIC

After the ostracized January release of IGNORANCE IS BLISS, Face To Face has resurfaced with the hit single, "Disappointment," which is getting steady radio airplay on stations all over. REACTIONARY, on Lady Luck/Beyond Music, proves to be the band's most profound album since their 1996 self-titled release. This album is catcher than hell and includes some first-rate pop punk sounds that give the listener a sense of how talented this band is. Face To Face have always known how to incorporate many different sounds--including their heralded punk rock styles we all know and love--creating this amazing string of emotionally driven music that deserves much more respect than it is actually given. But no matter what they produce--be it aggressive pop punk slabs or melodic mantras--they still have that wonderful musicianship and talent that is apparent in all their musical endeavors. REACTIONARY is by far the most significant album this band has created, and all 12 tracks deserve some recognition by all in the music biz. Check out "Hollow," "Just Like You Said," and the radio-friendly "Disappointment."

-LIZ ORTEGA



THE HYPNOMEN
TRIP WITH SATAN
GEARHEAD

The Hypnomen are a snazzy instrumental quartet that mix in some '60s acid rock into their mix of funky, Austin Powers-esque music. Nine rump-shaking tracks in all, this is the stuff that'd make Smashmouth blush ("Sunstroke Dreamer"). Hammond organs! Congas! Where's the dancing girls and the peace signs, you ask? Probably not too far behind, as The Hypnomen definitely set a very nostalgic mood on their newest release. If you're having a mod party at your pad, don't get cut short without the necessary prophylactics (it is the year 2000, after all) and your copy of The Hypnomen's latest for a shagging good time.

-MIKE SOS



MEST
WASTING TIME
MAVERICK RECORDING CO.

Green Day and Blink-182 have a baby, and it's Mest, bringing you some cheerful punk lite. There are lots of nice vocal harmonies in these songs about teen love and loss. Probably best for younger SKRATCH readers or those who like the aforementioned bands.

-TEKOLOTE



THROWDOWN
DRIVE ME DEAD
INDECISION RECORDS

California's Throwdown return with an EP that is even harder and more abrasive than past releases. I don't hear anything on this CD to be overly excited about; basically it is the same throaty, tuned-down stuff with the typical lyrics. If you already like this style, then Throwdown will not disappoint. However, if you're looking for some fresh new music, well, here it is not.

-NICK DIY

**JEFF WITZEMAN AND THE JEALOUS HOUSEWIVES
IN THE MIDDLE OF THE RIDDLE
SELF RELEASE**

This release came without any information, but there is a telephone number from the 818 area code included, so I'm assuming that Jeff Witzeman and the Jealous Housewives are from the Los Angeles area. IN THE MIDDLE OF THE RIDDLE is a very polished nugget of folk rock, reminiscent of HARVEST-era Neil Young--especially on "Heart Attack," although Witzeman's vocals are much better than Young's. I liked the lyrics and sound of "God," a song written in the talking blues style favored by Woody and Arlo Guthrie, as well as early Bob Dylan. Witzeman includes a nicely done, '70s soft rock cover of a Barry White song, too. If you're into the kind of sound that was big in the mid-'70s with Young and Jackson Brown, you'll like this. Otherwise, it probably won't be your cup of tea, despite its fine craftsmanship.

-TEKOLOTE

**THE STORY SO FAR
WHEN FORTUNE SMILED
HOPELESS RECORDS**

TSSF sound to me like a mixture of the Lonely Kings and Funeral Oration. Mid tempo, emotional, and ethereal punk ramblings that make for great airplay on college radio. I'm sure all the Emo kids will eat this stuff up. Although this is a decent release, it never really climaxes, but instead stays at a nice safe level of melancholia. For a few pointers, listen to the bold arrangements of Jawbreaker to get an idea of what this genre could be like if well thought out.

-LARRY LUGZ

**BOILER ROOM
CAN'T BREATHE
ROADRUNNER**

Boiler Room is a New York quartet that has paid their dues and have finally come to the spotlight with their debut 13-track disc. Taking nods from such heavyweights as Deftones and Staind, Boiler Room plays a version of rock that's emotionally charged and extremely powerful ("Insomnia"). From the roller coaster riffing of "Superficial" to the head-bobbing beat of "Patience," these guys show that they've got their act together. With songs that maintain a strong level of rockitude, coupled with vocals that truly shine, these New York bombers seem to be emulating the whole West Coast aggro movement while putting a unique Big Apple twist on it ("Hopeless")

Maybe it's time for an East Coast assault after all. Look for Boiler Room to lead the charge.

-MIKE SOS

**GOD'S REFLEX
SCENES FROM A MOTEL SEDUCTION
JOHANN'S FACE RECORDS**

What we have here is pretty good emo-rock somewhere along the lines of Jets to Brazil and Dinosaur Jr. (I don't know why J - Mascis hasn't been recognized as the godfather of emo like Neil Young is for grunge.) I also have to say that the vocals on here are like the spitting pitch of Ed Crawford from Firehouse. These comparisons are not a slag in anyway though, this four-piece writes great driving rhythms and catchy breakdowns; and they throw in melodic poetic lyrics, in essence making an eclectic emotional rock band. You can't slam to it, but it's got genuine emotions. The 10 songs clock in at about a half an hour--no time to get bored or depressed to any one song.

-SLOSJA

**FEED THE MACHINE
FEED THE MACHINE
BEER CITY RECORDS**

Minneapolis, MN, has a new crust of punk drunk masters, and they're called Feed the Machine. Heavy doses of political and social commentary run rampant on this full-length as the band attacks European lineage to the mass genocide of Native Americans in "1492" and human rights issues in "Attica." It doesn't stop there though; many a song deals with human rights issues as well as human fault issues (see "Disease Called Man") as FTM tear through some of the most brutal crust/hardcore ever played. A great solid production keeps this recording worthwhile and edgy and is destined to be the soundtrack to your next political upheaval. So do the PC thang and go steal your-

-LARRY LUGZ

**THE WORKHORSE MOVEMENT
SONS OF THE PIONEERS
ROADRUNNER**

What do you get when you cross Black Sabbath, Red Hot Chili Peppers, Ted Nugent, and Beastie Boys? Besides a multi-leveled paternity suit, you'd come up with the Detroit Rock City's very own Workhorse Movement, a rap-n-roll rock and roll outfit whose 14-track debut smokes. Take the intensity of Rage ("Livin' Evil") with the good time feel of fellow Detroit man Kid Rock ("Traffic," "Beotch"), and you get some hard-hitting party anthems suitable for boulevard cruising or parking lot parties ("Cosmic Highway"). TWM's usage of 2 lead singers works well in their mix of hard-rock guitars and super-tight rhythms, giving the band the ability to not only sing with soul, but also rap with conviction ("Motown"). If you like the whole crossover rap-rock scene, then these guys are a movement to be a part of.

-MIKE SOS

**SONS OF OTIS
SPACEJUMBOFUDGE (Advanced Promo)
MAN'S RUIN RECORDS**

Super duper space age heavy rock with a nasty hangover influence from the likes of Hawkwind and Helios Creed. This is the stuff that makes Plink Floyd sound like a Saturday morning kiddie show. The songs are long, demented, heavy, and mind boggling. Truly a stoner's ultimate find. So if you're partial to the weed, this is indeed what you need. I tripped out, and I was sober. A feast for the bizarre.

-LARRY LUGZ

**LIKE DAVID
BEYOND THE SHIFTING SAND
BETTIE ROCKET RECORDS**

Like David is a melodic post-hardcore band that reaches kids through their love of God and great music. They differ from many of the bands around today being that they do more than just play music, rather they try to incorporate morals, faith, and rock all in one. Their method definitely works with songs like "Eye Contact"--which varies from soft to aggressive within seconds--and track 7, entitled "Your Patience Amazes Me"--an acoustic song that displays the band's true emotions for their love of God. If you care to reach God through music, this one's for you.

-GHAZAL

KID CHAOS

**LOVE IN THE TIME OF SCURVY
VILE BEAT RECORDS**

This CD has one of the best titles and some of the most swashbuckling artwork I've seen. Unfortunately, the grinding, generic punk that makes up the bulk of this release doesn't rob, rape, or plunder any new territory. There are some nice yell-a-long pirate lyrics in "Radio Revolution" and "Love In the Time of Scurvy," along with a few good guitar licks; but there is little else to bring this album out of the doldrums. On "Chupacabras," the horn section mans the forecastle and shows how much better these sea dogs can sound without relying solely on the guitars. The best moments on this album are when the horn section dominates the action, turning these guys from a generic punk band into a fairly competent ska hybrid. Though the pirate concept is a high concept and Kid Chaos pushes the Jolly Roger to its logical extreme, they'll have to reel in their unbridled passion for pirate punk and concentrate on the more melodic motion of the musical seas before they dig up that legendary treasure chest.

-DUG

**THE WANT
GREATEST HITS, VOL. 5
SOUTHERN LORD RECORDS**

This is an attempt by a quartet of New York/New Jersey area musicians to recreate the "excitement" of such classic hard rock bands as Led Zeppelin, Black Sabbath, Deep Purple, Humble Pie, and Bad Company. I hear you saying that you weren't even born when this shit dominated the airwaves. And if you're lucky, you weren't raised with it, either, in a house maintained by rivet head parents. I remember these days all too well, which is part of the reason I was so happy to embrace late '70s musicians like Elvis Costello, as well as punk and '80s new wave. Of the previously mentioned bands, the only one that was worth a damn is Led Zeppelin (I'm looking forward to some hate mail from Sabbath fans), and even they got way too grandiose at times. The Want's vocalist, Kenneth Leer, sounds so much like Robert Plant that it's a little scary, including replicating the signature descending howl from "Whole Lotta Love" on "Star 69." Song titles are a gas--"Super Toker," "Star 69," and "Ballroller" are the funniest. If you really want to listen to this kind of music, you'd be better off listening to the original artists, because the Want brings absolutely nothing new to the genre.

-TEKOLOTE

**VINTERSORG
ODEMARKENS SON
NAPALM RECORDS**

Yet another Swedish metal outfit graces us with their presence. This time around, it's Vintersorg; and they play a mixture of heavy metal and Swedish folk music to create a very homespun sound that sounds a bit like a heavy Jethro Tull. Atmospheric and bordering on gothic, Vintersorg's nine-track disc is pleasant to listen to, not only for its lush guitar work and its clever compositions, but also because its lyrics are sung cleanly, without a guttural growl. The only drawback is that sometimes they sing in Swedish, but hey, you can't have it all, right? An acquired taste, but nothing an open mind wouldn't enjoy.

-MIKE SOS

**DUANE PETERS & THE HUNNS
UNITE
DISASTER RECORDS**

OC's original punk rock bad boy returns with a solid new band THE HUNNS. Similar in style to Duane's other band, the US Bombs, but with more of a So. Cal. Beach flavor akin to the likes of SMOGTOWN. Yeah, you still get the drunken streetpunk here, but you also get double doses of Hunting Beach attitude and some down and dirty old fashioned punk fuckin' rock that can only be found in So. Cal. You'll be kicking down walls as you listen to gems like "Youth Ain't a Fountain" and "Nuke H.B." But that's not all! You'll also be swiggin' beers and singing with your friends to soon-to-be streetpunk classics like "Unity," "The Which Way," and "Blood On The Sun." The Hunns make you wanna move, slam, sing, and party way too hard. When was the last time a CD made you do that anyway? Cheers...

-LARRY LUGZ

**THE GAZILLIONS
HAVE LANDED
ROUND RECORDS**

This Oakland-based, "mod"-sounding band has the craziest, twisted songs and lyrics that I have heard in a while. Even the song titles are trippy. Names like "All the Kids are Eating Prunes" and "Jimmy Carter Meets the Killer Rabbit." Check out the lyrics to the song "Hobbit Love": "grotesque lovers, embrace on the street, old lives, they've seen all before, we are lovers, but our love is not attractive, we love like mushrooms, we are stout and round... Hobbit love, cool damp, Hobbit love, cool damp Hobbit love... my love is bulbous, my love is an onion, we love like mushrooms, my love is stout and round." A must for all of you Lord of the Rings fans! The whole CD makes you wonder, Is there a secondary meaning, or is it all just one big acid trip written down and then performed? Indescribably stupid and brilliant at the same time; and all the while it remains very infectious. With a CD cover that would make Mr. Bill proud, The Gazillions are in a galaxy all their own.

-RAE

**SLOPPY MEATEATERS
SHAMELESS SELF-PROMOTION
SELF RELEASE**

With a name like "Sloppy Meateaters," I was not expecting too much but I had just forgotten the important rule most of us learned in the first grade: "Don't judge a book by its cover." This album was anything but a joke, but it certainly had lots of humor to it. These guys are obviously out to have fun with such songs as "I Sing Like a Girl" and "Shonka Tonka." They sing about girls, training bras, getting girls in training bras--it seems as though their hormones are a little out of control. But on a more serious note, I had lots of fun listening to this album 'cause I honestly felt like a kid again. It really reminded me of Blink's Cheshire Cat Album: in-love, school hating, fun making pop punk.

-GHAZAL

**MUNKAFUST
DOWN FOR DAYS
PINCH HIT RECORDS**

Holy shit, Brad Nowell is alive!! Nope, just a bunch of posers. What Oasis is to the Beatles, this band is to Sublime and the Long Beach Dub All Suckers.

-NICK DIY



BOULDER
RAVAGE AND SAVAGE/ THE RAGE OF IT ALL

TEE PEE

Boulder is probably one of the most entertaining bastard offspring of all that is right with the rock and roll world to come down the pike in a very long time. Long on both humor and musicianship, they include a 70s rock sensibility with pure heavy metal attitude to create a monster of a sound. This Ohio outfit churns like Motorhead ("The Dealer"), jams like Thin Lizzy ("Heaven's Edge"), and crunches like AC/DC ("Two Track Mind"). Who can ask for anything more? Guitar rock in the truest sense of the genre, this double disc contains 20 tracks of mayhem that have enough crass, bash, and sass to last the whole night through. If you need a hard rock fix with all the fixings, then look no further than the bad boys in Boulder.

-MIKE SOS



SHANNON BEATY
ALONG CAME A SPIDER

TEASDALE RECORDS

Shannon Beaty has a lovely, lyrical voice and has been very astute in her selection of backing musicians. I especially liked the inclusion of the cello and violin on some of the cuts. Her lyrics are intelligent and unique, which is not always easy to accomplish in the singer/songwriter genre. After all, there's only so many ways love can break your heart. Especially good love songs are "Fracture," "Poppy," and "Her." I also liked the cynicism and humor of "Melrose in the Morning." I'm not a Sheryl Crow fan, but if I had to choose someone to compare Beaty to, it would probably be Crow as far as having more of a folk/rock sound than other contemporary female

singers/songwriters like Alanis Morissette or Fiona Apple. Recommended if you're feeling mellow.

-TEKOLOTE



OBTAINED ENSLAVEMENT
THE SHEPHERD AND THE HOUNDS OF HELL

NAPALM RECORDS

Obtained Enslavement is yet another one of those screaming Norse Black Metal outfits that seem to have taken over their country's musical properties. While the black metal's standards are apparent here (blast beats, snarling vocals, lightning fast guitars), there is a strong undercurrent of classic '80s metal ("Ride The Whore," "Lucifer's Lament") that keeps OE both listenable and interesting. Bonus points go to them for the cool cover, too. If you like your black metal with tinges of Maiden and Priest, then pick this disc up and rock out Scandinavian style.

-MIKE SOS



THE LETTER E
NO. 5IVE LONG PLAYER

TIGER STYLE RECORDS

The first full-length studio album for The Letter E is a seven-song instrumental work that sounds strangely like an emo Led Zeppelin. There is a soft, dreamy feel to all of these songs. It's great background music for reading or housework, but don't figure to catch any of these tunes on a radio station. The drummer for this band, Josh Mathews, plays for the eclectic Blue Man Group, while other members of the band have played in Rex, June of 44, and numerous other bands. The music and production is top-notch here. Besides the drums and some nice guitar counterpoint between Curtis Harvey and Sean Meadows, there is the odd trumpet, cello, and violin brought into the mix. This is a good album, but a strange one. It's probably the perfect thing to be playing in a dorm room when you've invited over that eclectic bohemian that you want to put the move on.

-DUG



ALEX SNIDERMAN
S/T

PSYCHOSONIC

New York based Alex Sniderman calls his style "avant-roots music." I don't know about the "avant," part, but the 10 songs here, produced by Wayne Kramer of the legendary MC5, are definitely your basic garage rock type of roots music. "She's Emotion," the first cut on the disc, is very catchy and has some good guitar in it (provided by Kramer). The only other songs that really hooked me were the rather George Thorogood-like "Combat Boots" and "Barry White." At his best, Sniderman sounds like former NY Doll David Johansen. Kramer's guitar leads distinguish the four songs to which he contributes. Not a stellar release, but solid and enjoyable.

-TEKOLOTE



ORANGE DROP KID
SWEET MELODIES FOR BROKEN HEARTS

TOO HEP RECORDS

This foursome from Sao Paulo, Brazil, brings a fresh and energetic approach to rock and roll. Having begun together in 1992 as a social protest punk band and developing a huge Latin American following, the band has begun to branch out into their own artful rendition of world music. The album opens and closes with chilling instrumental tracks by Goma from Japan. Bracketed between these relatively peaceful pauses is some of the tightest and most exciting rock you'll hear anywhere. A lot of the music sounds like Rage Against the Machine with more melodic vocals, faster guitar work, and all the rage intact. The lyrics are in English, and this album appears to be aimed straight at the United States. The CD artwork is beautifully done, tasteful, and oh so artsy. There's thank-you notes on the liner to friends and bands from America, Germany, the Netherlands, Italy, Japan, and all over South America. This is a group that draws huge audiences in Chile and Argentina. With a little exposure on the right tour, they'll be drawing the same audiences here soon.

-DUG



HANK PENNY
CRAZY RHYTHM

BLOODSHOT REVIVAL

Ever wondered where that music that played in TV Westerns or in your grandma's house came from? You know, the kind with the pedal steel guitar, the kind that if you tune into TNN every now and then they feature on the Grand Ole Opry program. Well, chances are that it may've been done by someone like or even Hank Penny himself. Penny was a regional artist who was more well known for his attitude and tumultuous behavior than his music; however, Penny's work still reaped some hits. This 30 track retrospective chronicles all of his work, mainly coming from the late '30s through the '50s. Ragtime mixed with country and western swing and blues is what Penny was all about, and he was at his best when he threw his vocals into the mix to create a romping old time ("No Fuss, No Muss, No Bother"). If you'd like to take a trip down memory lane or are visiting your older relative's homes, before you ask them for money, put this CD on and lighten the mood. (3039 W Irving Park Road Chicago IL 60618 www.soundies.com)

-MIKE SOS



ORANGE GOBLIN
THE BIG BLACK

THE MUSIC CARTEL

England's retro rock kings Orange Goblin come back out swingin' and smokin' on their latest 10-track release. Chockfull of chunky wah wah riffs ("Turbo Effalut"), funky drums, and an overall stoner rock vibe ("Hot Magic, Red Planet"), this is one disc that may require an obligatory bong hit. OG is by far the most tripped out band on their side of the pond, and their brand of blues-soaked psychedelia with tinges of hard rock and metal ("You'll Never Get To The Moon In That") are sure to raise the ire of anyone that digs Sabbath, Kyuss, and the ilk. If you dig the whole movement, or if you just like your hard rock a little out from left field, check out these Limeys and see what all the buzz is about. (PO Box 629 Port Washington NY 11050 www.music-cartel.com)

-MIKE SOS



SAMIAM
ASTRAY

HOPELESS RECORDS

Coming off the heels of the '98 release YOU ARE FREAKIN' ME OUT, SAMIAM is sure to fulfill all of you Samiam fans. This, their 6th album, is chockfull of new sound and ideas, but still has that same Samiam feel. My complaint with past Samiam records was that they all sounded the same. Not so with ASTRAY. With tunes that go from fast pop punk to slow almost alternative-sounding songs, Samiam has succeeded in producing a fresh and slightly different album. Although some of the slow songs felt a little too much like top 40 radio, the fast, hard songs made up the difference. Samiam has not had the greatest luck with labels, but their new venture with Hopeless Records should prove to be a great one!

-S WARDE



FILE UNDERWATER
FLU'D BABY FACTORY

This band is comprised of two people, with the rest of the instruments being represented by two separate drummers and the guest bassist only on three songs. A modern day gothic sound, very indicative of the Smashing Pumpkins. Not spectacular, but not repulsive either. Interesting, at times eerie and raw, with gravelly vocals and intense, searching lyrics. The whole CD seems to be well thought out, from the actual music to the lyrics—even the CD cover layout is well done. Very artistic and well crafted, this album gives one the feeling that a lot of time and true thought was put into every detail. I'd have to give this one a thumbs up overall.

-RAE



ROCKBITCH
MOTOR DRIVEN BIMBO STEAMHAMMER

Rockbitch is a strange outfit for sure. This pseudo industrial metal band is comprised of some really hot chicks that pose provocatively and yes, even nude, inside the CD cover jacket while they attempt to sexually liberate the world through their ever so powerful musical messages laden with tales of lesbians, Satan, and deviant sexual acts. The results that they achieve are spotty at best. Really, folks, how can we take these girls seriously when they're running around half naked on stage and most of their music sounds like badly programmed White Zombie meets Lita Ford ("Nympho"). There are some winners, however, like the down home and heavy "Lucifer," which rocks like it's 1985 all over again. No doubt that Rockbitch is pure eye candy, but they're nothing to behold when just being heard. Third rate metal is still third rate metal—naked girls or not. If you'd like to join the movement, by all means go ahead, but if you're a metal fan that likes to stay the course, don't bother. (PO Box 721147 30531 Hannover Germany www.spv.de)

MIKE SOS



THE RIGHTEOUS
...AND THE SAGA BEGINS

TKO/CHAPTER 11 RECORDS

Oi! Oi! Oi! Straight from Sweden this teenage foursome play Oi! like the old guys do. Eighteen songs about getting roughed up, roughing others up, beer, and being unified with your bros. Definitely sticking with traditional Oi!. Tight almost hardcore played with loads of emotion. (Definitely not emol!) I didn't get very much press information on this band, but I believe that this is their first album. If so, this is an excellent start to a very bright future, if they can keep up the good work. There is already a buzz in America over these guys. If you like Oi! punk, grab a beer and a buddy and do some stompin' CHEERS!

-S WARDE



ORIGIN
ORIGIN

RELAPSE

Scary stuff usually comes from the most unlikely sources. Such is the case with Origin, a five piece Midwestern metal machine that makes Slipknot look like the Muppet Show. Blending the elements of death metal, grindcore, and progressive metal ("Infliction"), this nine-track release boils over with tremendous guitar work and extreme vocals. Taking primitive aggression and dressing it up inside of an ultra tight and technical-yet undeniably brutal band, Origin is a band chockfull of chugging guitars and off-the-chart drumming that's worth a listen if you like your extreme metal with a twist of tech nicality.

MIKE SOS



THE LUCKY STARS
HOLLYWOOD AND WESTERN

IPECAC

The Lucky Stars are sure to one of the biggest throwback bands you'll find going. Forget the lame ska movement or even the resurgence of '77 punk. This country-fried quintet found a fan in Buzz from the Melvins, and out comes their 12 track CD, complete with an answer of what's next to burst on the scene and cause a craze—that's right, country and western swing and honkytonk. If other bands follow suit as to what these guys are doing, we may not be too far away from it. The Lucky Stars have a fine sense of not only how to get a crowd to do a little bit of steppin', but they also use their lyrics well and rhyme with the fact of today's rappers, telling anecdotes of everyday heroes ("A Fella Named Jack") and generally singing a good old song that even your parents could dig! If you're feeling a little bit of country, then pick this CD up and your trip to the Cowboy Cantina won't be too far behind. (PO Box 1197 Alameda CA 94501 www.theluckystars.com)

MIKE SOS

123STICKERS.COM

VINYL STICKERS, LABELS AND DECALS

BLACK & WHITE VINYL STICKERS

A1BW 4.25" X 1.38" 250: \$26 1000: \$78
 C22BW 5.5" X 1.75" 250: \$33 1000: \$99
 D2BW 7.5" X 2" 250: \$51 1000: \$153

RED & BLACK ON WHITE VINYL

A1RB 4.25" X 1.38" 500: \$56 1000: \$112
 B2RB 2.75" X 2.75" 500: \$68 1000: \$136
 D2RB 7.5" X 2" 500: \$134 1000: \$268

BULK ORDERS - 1 TO 4 SPOT COLORS

C2BL	5.5" X 1.5"	1000	2000	5000
1 COLOR:	135	216	346	
2 COLOR:	209	346	536	
3 COLOR:	283	476	726	
4 COLOR:	357	606	916	

MANY MORE SIZES AND PRICES
 ONLINE AT WWW.123STICKERS.COM

SPECIALS

BLACK INK ON CHROME STICKERS

Very popular and very cool!!

5.5 X 1.75" BLACK ON CHROME:
 500: \$68 1000: \$125

2.5" CIRCLES, BLACK ON CHROME
 1000: \$204

5" X 3" OVAL, BLACK ON CHROME:
 500: \$134 1000: \$268

REVERSE (BLACK BKG/CHROME LOGO)
 OR MIXED ORDERS..... NO CHARGE!!

PLEASE SPECIFY WHEN ORDERING
 CALL TOLL-FREE 877-778-4253 TO ORDER

CD BARCODE LABELS, WARNING STICKERS AND
 ROLL LABELS ARE ALSO AVAILABLE

OTHER DEALS

CUT VINYL LOGOS AND LETTERING

PRICES FROM \$5.95 FOR ONE 8"- 10" LOGO
 CUSTOM LOGOS AND SIZES: CALL

BASS DRUM LOGOS: 12.95 TO 17.95 1C

2+ COLOR LOGOS: CALL FOR PRICING

CUSTOM BANNERS AND BACKDROPS:

FROM \$95. CALL FOR CUSTOM QUOTE

FAST TURNAROUND • LOW MINIMUMS
 EASY ONLINE ORDERING • VISA/MASTERCARD/MEX
 TOLL-FREE ORDER & INFO LINE
877-778-4253



TO DIE FOR
 ALL ETERNITY
 NUCLEAR BLAST RECORDS

Attention all Goths! There's a new 12-track album chockfull of down-tuned dirges for you to mourn by. To Die For is a five-piece gothic metal band that takes a few liberal strokes from Type O and Paradise Lost, and in turn comes through with a solid offering, suitable for your darkest days. Keyboard-laden melodies that'd make Dianne Warren blush over a faux metal chugalog is what these guys thrive on ("Our Candle Melts Away"). As cheesy as it's cheeky (like most Goth rock), To Die For isn't as much of a joke as they are to be taken seriously; yet in the end, they come up with a few cool tunes ("Loveless," "Lacrimarum").

-MIKE SOS



SPARE CHANGE 00
 AT FIRST SIGHT
 CARGO MUSIC

AT FIRST SIGHT is a very nostalgic album that anyone who's ever been a teenager can relate to. Whether it comes to the difficulty of life, family problems, friendships, and love, it covers it all. But it doesn't leave you feeling down and depressed; the music is uplifting and hopeful. These three San Diego boys show great amounts of heart and compassion in their music, and can be compared to such bands as No Motiv and the Ataris.

-GHAZAL



HYPOCRISY
 INTO THE ABYSS
 NUCLEAR BLAST RECORDS

Death metal—either you love it or you hate it. I personally couldn't care less about this style or scene. Anyone who dresses in all black, no matter the weather, just makes zero sense to me. It is also rather boring and predictable. I guess that pretty much sums up the music and lyrics on this CD. You paid your money, you knew what you're in for.

-NICK DIY



SOMA
 SLEEPY LITTLE HOME
 SELF RELEASE

You'll like SLEEPY LITTLE HOME if you like jazz/funk/fusion as it was understood in the late '60s and early '70s. This is especially true of two songs—"It's Not Enough" and "Troubled Soul"—because they sound like, shudder, good Doobie Brothers ("China Grove" and "Without Love"). Or think of Santana, but not quite as hard rocking, with maybe a little Joni Mitchell thrown in. Soma is fortunate in having two excellent vocalists, one male and one female. The slower songs are really nice, especially the hauntingly lovely "For My Love." This is the kind of band I expect to see booked at the Hub Cafe in Fullerton; and although this isn't my usual fare, it's so beautifully done that I would actually go hear Soma perform live. Even if you don't like it, your parents probably will.

-TEKOLOTE



B MOVIE RATS
 BAD FOR YOU
 JUNK RECORDS

The newest release from the Rats brings about another high-energy bash of rock 'n' roll similar to the likes of AC/DC on some Riverside bathtub meth. These ratty boys set the tone of the disc with the opening track "Revolution" preaching to the unconverted about the joys of sex, drugs, and rock and roll. Ballsy adrenaline rock in the vein of the Hellbenders is what you get here. All the cliché riffs and party tricks are packed tight on this one. Possibly the most hard-edged things to surface on the Junk label. For an inspirational road trip chick song, check out "1000 Miles," a soon-to-be classic homage to all things sweet, young, dirty, and far from home. For those who thirst for some classic rock, check out the Faces cover "Borscht Boys." If it's raw, it's gotta be the Rats.

-LARRY LUGZ



IN FLAMES
 CLAYMAN
 NUCLEAR BLAST RECORDS

Before the "Oh no, not another Swedish metal band!" groans fill the air, let's set some things straight. As in every other musical genre, you've got your top dogs and your baby bands that follow them. Then, there comes along those generic copycat bands that hang on by the grace of God and by a 15-minute time clock. Put In Flames in the top dog category, as their 11 track disc shines head and shoulders above the rest of the metal pack. Why? It's not because they throw every style of metal into their mix, but it is how they go about doing it. From the breakneck riffs of "Pinball Map" to the Entombed flavored ". As The Future Repeats Today" to the speed metal feel of the title track, In Flames shows that they not only can rip it up in so many styles so well, but they also have a knack for writing a hooky chorus within all the musical bedlam. This is a type of band that can put out 11 different tracks with different influences and styles and still remain cohesive and overall, rock in a huge way. If you dig At The Gates, you'll love In Flames. And if you love metal, this is an essential disc.

-MIKE SOS



THE BRIAN SETZER ORCHESTRA
 VAVOOOM!
 INTERSCOPE RECORDS

The former Stray Cat front man is back with his full-blown orchestra to bring forth his third release for Interscope Records titled VAVOOOM! Setzer has created another CD crammed with a blend of pumped-up modernized covers and hard rockin' original cuts that don't fail to rock and move. Though not as strong a release as his last, THE DIRTY BOOGIE, VAVOOOM! does manage to have its highpoints despite a smattering of cheesy, overblown commercial cuts that just leave you with a dirty feeling after hearing them. Setzer does fail to amaze with his guitar prowess and strong vocals, which never seem to falter. Add to that an orchestra that had enough talent to fill a small city

with its tight arrangements and powerful sounds, and that is one impressive combo. As mentioned previously, there are a few low points to the album—the commercial pop fluff covers of "Pennsylvania 6 5000" and "Getting in the Mood," which just hurt to listen to—but those aside, VAVOOOM! delivers enough punch to overcome those two small imperfections. Strong tracks on VAVOOOM! include a jumpin' cover of "Americano" (which people might remember from that depressingly dark flick "The Talented Mr. Ripley" (the jazz segments in that movie were about the only high points), and the incredibly energizing original cut "Drive Like Lightning (Crash Like Thunder)." Two other noteworthy tracks include an amazing cover of the classic Duke Ellington instrumental "Caravan" and a gorgeously soulful rendition of "Gloria." Setzer fans more than likely will be pleased with this latest release as the strong points well outweigh the weak points.

-JAYMES MAYHEM



CRISPUS ATTUCKS
...DESTROY THE TEACHER
SODA JERK RECORDS

Hailing from D.C. comes Crispus Attucks. Now this is the shit. Straight up early 80's hardcore before the heavy metal guys got their hooks in it. Overly distorted guitars and throaty raspy vocals reminiscent of Crucifix and/or Christ on Parade. Pure angst-ridden hardcore punk as it was meant to be played.

-LARRY LUGZ



MACHINE
WHAT ARE YOU LOOKING AT?
NEW RENAISSANCE

Machine is a power metal trio in the vein of Metallica, Slayer, Pantera, and Machine Head that hits hard and leaves scars. Besides the strong guitar work and solid songwriting, above average intelligence is what prevails over the slash-and-burn style of the 11 tracks that Machine brings us. While most bands of this style rely on cryptic lyrics and stupid double entendres, Machine instead keeps everything simple and in your face. No artsy fartsy crap here, folks, just a bevy of kickass riffs ("Ball and Chain") with messages to match ("I Wish My Chick Was Dead"). The kicker is their cover of the Joan Osborne smash "One of Us," done with tongue firmly in cheek. For a thrashing good time without a heavy hand, check these guys out.

-MIKE SOS



UNIT F
HOLLOW CITY
FINGER RECORDS

Have you ever wondered what the creepy sounds coming from your closet were? Well, lucky for you, I think I found the creeps responsible for your sleepless nights—Unit F. Yes, this band is definitely “creepy,” and Mel Torment’s sinister vocals are as chilling as ever. HOLLOW CITY, Unit F’s current album on Finger Records, proves to be the band’s most disturbing, yet humorous album to date. Songs like “Snew,” “Hollow City,” and “Moth to A Flame” are loaded with head-banging metal riffs and loud wails that kind of make you shudder. On the other hand, “Daddy Don’t,” “It’s True,” and “My Baby Barfed” fall straight into a fast pitched punk sound that is well suited for this bizarre band. Recommended to all spandex wearing, mullet head punk rockers out there!

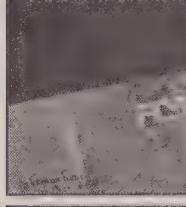
-LIZ ORTEGA



UNIT F
HOLLOW CITY
INGER RECORDS

The intro on this sounds almost a lot like the beginning of Murphy’s Law’s “Dedicated,” but the rest of the record is not much like the godfathers of fun and beer of NYHC. This is more punk rock and less fun. Another one of those records I got bored of halfway through because the songs are just too much alike and overall generic. I have heard all this stuff before, and I wasn’t too much a fan of it then. Basically, I feel like this: if you are going to rip off a style, do it really well and add a bit of a new twist to it. If you want to try something new, good for you. But if you suck, don’t send it to reviewers.

-NICK DIY



AS FRIENDS RUST
FISTS OF TIME
DOGHOUSE RECORDS

Ever since I reviewed As Friends Rust’s self-titled EP, I’ve been foaming at the mouth awaiting more of the goods from these boys from Gainesville, FL. Well FISTS OF TIME brings together songs gathered from previous releases, and it packs one hell of a punch. The melodic/hardcore cocktail that AFR have concocted is equal parts bitter rage, gaping emotional wounds, and social commentary. Excellent songwriting and arrangement that makes your blood boil in anticipation of what’s to come next. Definitely a band to keep an eye on to see live or purchase in the record store.

-SLOSHA



MOTOCRIST
666-PACK
R.A.F.R. RECORDS

8 songs from LA’s Motochrist. Motochrist come across like a West Coast version of Monster Magnet belting out stoney 70s inspired arena rock. While not as edgy as Fu Manchu, it does prove to be a well-recorded venture. Those who crave the more punk-inspired repertoire, check out “Hellbound,” a Dwarves type number that’s both snotty and melodic. No other song really stands out to set this band apart from the Hollywood rock scene. Although it’s a good release, it just doesn’t break any new ground or old ground for that matter. Kool name, though.

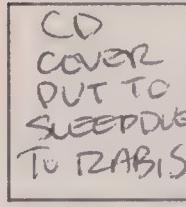
-LARRY LUGZ



MOTORCHRIST
666-PACK
R.A.F.R. RECORDS

Yes!! More rock ‘n’ roll to pollute my sick mind! Featuring members of New York Loose and Humble Gods, Motorchrist have come to shake things up with the unruly 666-PACK release on Rock And F**king Roll Records. Exceptional rock ‘n’ roll ala Electric Frankenstein with superb chorus lines that seem to be this band’s flair. The guitars are all the rage, and the pounding drums are deeply felt. How deep? Well, let’s just say that I have been stripped of my innocence! Singer/bassist Danny Nordahl, along with guitarists Ricky Vodka and Marc Diamond, remarkably fuse their sleek styling to create a form of rock music that is overcharged with corrupt lyrics and annihilating rawk noise! Suggested tracks are “Sun Won’t Shine,” “Hellbound,” “Marc Diamond,” and “We Came, We Saw, We Drank.” If you dig Zeke, Electric Frankenstein, B Movie Rats, and all the other sleazy rock bands sprouting around--this album is just for you!

-LIZ ORTEGA



RABID RAT FONDUE
LET IT BITE
FIENDISH THINGY RECORDS

If this CD could be compared to a country it could be comparable to Switzerland: neutral, non-offensive, non-provoking. There really isn’t much here to praise or trash, it’s just there. Guitar-driven punk-flavored rock with rockabilly-esque overtones that flow well, just not far.

-JAYMES MAYHEM

BEWARE THE BUNNY!

ALL THREE NUCLEAR RABBIT CDS AVAILABLE!
Vicuna, Intestinal Fortitude and
(NEW) *More Human* Mini CD!
“Nuclear Rabbit bears resemblance to Mr. Bungle, Primus, The Minutemen & Stilong. They are heavy, rockin’ and hardcore—a blizzard of sound!!”
-Josh @ Zero

OUT THIS HALLOWEEN! TREATS FROM BEACH, WURMHOLE MUSIC & BIRTHMARK!!!



SUBINCISION’S NEW FULL LENGTH CD *Berkeley’s Newest Hitmakers!*

“Punk Rock through and through with some kick-ass twists!” — Bay Guardian

SUBINCISION’S first CD back in stores Halloween night!



Meet THE PHUZZ on their new CD *American Pop* featuring Matt Leonard from SQUIRTGUN. On the last Squirtgun LP on Lookout Records he wrote and sang the songs “My Jeannette” and “Hey Louise.”

Beach Recordings welcomes MONSTER ZERO to the Beach family!! MONSTER ZERO mini-CD *Two Years Gone* in stores Thanksgiving day. Check ‘em out at www.monster-zero.com

www.lowbatteries.com/beach



HEY! BEACH RECORDINGS OFFERS CD REPLICATION

Excellent Prices. Excellent Quality! Bulk Disc & Retail Ready Packages!
Contact us at beachrec@best.com (415) 553-8725 Fax (415) 553-3973

WE’RE HERE TO HELP INDEPENDENT MUSIC KEEP A ROCKIN’!

New From VMSrecords!

Us and Them
Featuring: VooDoo Glow
Skulls - Link 80 - Strike O
Matrics - Knowledge - AFO
• Uncle No - Belmont
Playboys - Flamin Auns -
Shower With Goats - Sax
O Tromba - Ray Gradyz -
Dead Center - Sparechange?
• Helva - Tree Phort - And More!

Punked Up Love
Featuring: Kill Alien Wrench
- Voodoo Glow Skulls - The
Slackers - The Freeze - The
Agents - Blanks 77 - Limp -
Catch 22 - Link 80 - The
Frownies - Ednas Goldfish
The Wolfpac - Cooler - Uncle
Ho - Dead Center - And More!

<http://www.vmsrecords.com>

DR. STRANGE

ELECTRIC CHAIR

RETAIL SLUT

RE:STYLE

APE

WRISTBANDS STUDDED BELTS
S&M GEAR CHOKERS

Go Ape!
Check Out Our
Online Store!
www.ApeLeather.com

Use our secure online shopping cart, or print out your order and pay by check/MO!

Send \$2 for a catalog to:
Ape Leather
521 E. 32st St.
Los Angeles, CA 90011

Wholesale Inquiries Welcome **Serving punks, goths, fetishists, and other deviants since 1979**
323.232.6568

HEADLINE RECORDS

GREENE RECORDS

VINYL SOLUTION

MONKEYS TO GO

WILD PLANET

Lunatics On Parole

LIMITED EDITION MERCHANDISE ON SALE NOW!



Or Order Direct From www.lunaticsonparole.com

RETAIL SLUT

RACK 'N RUIN

IPSO FACTO

ROCKET THREE

THE YOUNG HASSELHOFFS
GET DUMPED
REINFORCEMENT RECORDS

The new Young Hasselhoffs CD is a pop/punk bus ride through the brains of three young men from Omaha, Nebraska. Their music sounds like a cross between Green Day and Blink 182, though without the killer hooks. There are tunes for young girls with unique names like "Emaline" and "Annalee," lots of songs about relationships that should strike a chord with a young crowd. One especially appealing number, "Nova," is all about their felicitous fantasy of entering THE PLANET OF THE APES movie and rescuing Charlton Heston's squeeze with the torn loincloth. The guys do have a great sense of humor and aren't afraid to show it, as in "80's Doll," their tribute to the recent past.

-DUG

The vocals are snotty, the music is tight, and this band is just one or two great choruses away from an MTV video.

RUNNING RIOT
RECLAIM THE STREETS
TKO RECORDS/FLAT RECORDS

Finally TKO returns to the street, dumping that pop disguised as Oi! for the real deal (thanks to Flat). Yeah sure, pop does sell records, but don't say it's streetpunk if it ain't. Anyway, Running Riot play the real thing here. Straight up Oi!/streetpunk that's loud, rude, boisterous, and 100% punk! RR starts off strong with "Alcoholic Heroes" and keeps it going 'till the end with "Time to Fight." Now these guys hail from Ireland and evidently have piss and vinegar fueling their angst, as is apparent in their music and lyrics. This isn't that sugar-coated wannabe Irish stuff passing itself off as the authentic thing now running rampant in the States by blokes who know little about the lifestyle or

drinking habits of the authentic thing. Bonus points go out for the "live gig" tracks that capture much of the songs in an atmosphere these songs deserve to be in...LIVE! Maybe Running Riot will teach these wannabes what it means to rock!

-LARRY LUGZ

TRACY & THE HINDENBURG GROUND CREW
KING FELIX
ACTION BOX RECORDS

There are 14 short folk/pop songs here, most with humorous lyrics. I suppose you have to write humorous lyrics if the name of your band is "The Hindenburg Ground Crew," because, of course, that's a joke, too. Vocals are of the "from the heart but a little ragged" variety. Very mellow, not that interesting. Check it out if you're really into cute folk songs.

-TEKOLOTE

IRON MAIDEN
BRAVE NEW WORLD
PORTRAIT

Ladies and gentleman, brace yourself for a comeback of epic proportions. The mighty Iron Maiden, responsible for many a mullet haircut and an inspiration of countless metal bands worldwide, have returned to stake their claim in the metal scene. Their new 10-track disc, aptly titled BRAVE NEW WORLD, finds Maiden in a land just as the album's title suggests. Metal has certainly changed since the last time this legendary lineup consorted, so the question posed is "How does this album compare to today's metal first, and to the legend that is Maiden second?" The answer is "Just fine, thank you." Actually, it's a lot better than just fine, as Maiden hasn't sounded this cohesive since 1985's POWERSLAVE. Maybe it's the triple guitar attack of Janick Gers, who joins stalwarts Dave Murray and Adrian Smith to create a dream guitar lineup that's never sounded better. Maybe it's the amazing resilience of Steve Harris, the consummate creator and leader of the band, who continues to push the musical boundaries of melodic, symphonic metal ("Brave New World") that at times shows signs of familiarity, yet twists and contours into something new and exciting soon after. Or maybe it's the return of Bruce Dickinson and his trademark intensely operatic vocals that are often borrowed by other bands but never quite reach the heights which Dickinson can (Blaze Bayley, anyone?). In all, BRAVE NEW WORLD contains 10 killer tracks in true Maiden form that will please old time fans and have enough accessibility that new metal fans can also appreciate the machine that still IS Iron Maiden. It's nice to see, especially from a band of this magnitude, an unsatiable hunger displayed in a new release such as this. Maiden could've very well jerked off in the studio and cashed in, but instead they give us yet another classic metal album that will add on to their long list of successes UP THE IRONS indeed!

-MIKE SOS

CD
Cover
Assault

This is one gem of a comp. Right out of the gate, Matterhorn come screaming right through you with "Knives," which immediately reminded me (in a good way) of the almighty Jesus Lizard. The assault continues with the Fugazi-esque stylings of Midiron Blast Shaft, the old school punk of the Fuses, and Easy Action. Plus you get a cool green plastic round case for the disc--very unique and worth your bottom dollar for the tunes.

-SLOSHA

RxBANDITS
HALFWAY BETWEEN HERE AND THERE
DRIVE-THRU RECORDS

This Drive-Thru release is packed full with endless amounts of energy and jovial enthusiasm. From the first song "What If" that has you singing along regardless if you know the words or not, to the last song "Metal Man" that keeps you chuckling the whole way through, these five OC kids keep you entertained. It's no surprise that their shows continue to grow larger and larger each time. The RxBandits incorporate bits of reggae, ska, pop, and punk providing you with 45 minutes of fun listening pleasure.

-GHAZAL

HACKSAW
HACKSAW
SPECTRASONIC SOUND

Post-hardcore 70s rock with a touch of alternative agro-rock--at times very similar to the likes of the Rollins Band, at other times similar to the likes of Helmet. The song "L'Arme Fatale" is exceptionally good, bringing to mind the flavor of early '80s Chicago-era bands like Big Black, Effigies, and AOF slower material, yet very aggressive in its approach. Hacksaw hails from Canada, and they prove that not all Canadians are flannel-shirt-wearing slackers. Hell, the feel they put in their music separates them from the rest of the pack, making it both progressive and primal at the same time. For you guitar riff monsters out there, check out "Dirty Clothes," an arena rock riff number destined to keep you headbangers in line for months to come.

-LARRY LUGZ



JAMES MICHAEL
INHALE

BEST OF MUSIC

LA-based James Michael spent time in several bands but was ready to give up on a career as a musician. However, he wrote a song and recorded it on his own; and the next thing you know, he had a recording contract. He grew up in London, listening to early new wave and pop and is especially fond of Joe Jackson (INHALE includes a satisfactory cover of "Is She Really Going Out with Him?"). While I found the songs to be moderately catchy, they didn't sound particularly '70s to me. They sounded more like a combination of Weezer, Counting Crows, and Third Eye Blind than Tom Petty, the Raspberries, or Cheap Trick; there's just too much wistfulness in the lyrics

and the music. The Wherewhose will be featuring the CD; and Michael looks a lot like Kurt Cobain, so he will probably do well for himself in the biz. Your call.

-TEKOLOTE



THE STEP KINGS
LET'S GET IT ON
ROADRUNNER

The Step Kings' major label debut truly packs a punch that won't disappoint this groove trio's loyal Tri-State area fans. 12 tracks laden with post-hardcore groove and tinges of funk and punk is what you'll come to find from these Jersey boys. While the backbeat remains strong, the guitars go off from being dissonant and raging to melodic and downright funky ("Right Is Wrong," "Vibe") creating a cool vibe that's familiar to the ear but hard to pigeonhole ("One And One"). These guys also show that they can bang out a few good ol' moshpit standards ("Independence Day") with enough conviction to show that they're no joke. If you'd like a little bit of soul in your heavy rock and roll, look no further than The Step Kings. A solid debut indeed.

-MIKE SOS



FIFTEEN
HUSH E/P
SUB-CITY RECORDS

At first when I saw that this only had three songs, I thought that it was a bit wasteful on the part of the P.C., Mr. Ott. But it wouldn't work any other way. If I had to listen to 10 or 12 five-minute songs, I'd probably get pretty tired of it quickly. Jeff Ott just has so much to relate lyrically these days that at times the songs begin to drag. The social and political conscious lyrics of "Survivor" (an absolutely beautiful, tongue-in-cheek song about the so-called Bible of Punk Rock and its shortcomings) make it a great track. Five percent of the profits go to the Purple Hearts, which is a women's rights group in Northern California. So line up, and put your money where your pie hole is, punk. What else are you gonna do? Buy a pack of cigarettes?

-SLOSHA



NINE DAYS WONDER
THIS SCENERY IS IN DISGUISE THERE
DIM MAK RECORDS

Nine Days Wonder is a band that plays uninhibited, emotionally-driven hardcore rock! There is a great amount of talent in this band that is displayed in their latest release off Dim Mak. Nine Days Wonder finds a way of mixing thick and heavy guitar buildups that turn explosive with beautifully intensified screams that escape from the vocalist, in such a skilful way. If you imagine Snapcase and At The Drive In playing a set together, you'd be brushing the surface of this band; their music has an older feel to it. THIS SCENERY IS IN DISGUISE THERE is not your generic album with one-dimensional-type songs, rather it is a powerful piece of work that will have you counting down the days until their U.S. tour—which should be coming our way sometime next summer. The future for Nine Days Wonder also shows a split 7" with No Knife, which I can't wait to get my hands on.

-GHAZAL



THE SCOTCH GREENS
DRAW!
HAIRBALL RECORDS/CARGO MUSIC

This album has that western outlaw feel to it. Picture this: Los Infernos and Mike Ness' new band jamming in some dump greased-up garage. There's a whole lot of storytelling and pleasant lyrics to accompany them stories! I reckon this album is mighty sinful and forbidden, but I have a weak spot for songs about low-down dirty bitches—a song appropriately titled "Bitch." Actually, this album is very country oriented with excellent slide gee-tars and faltering vocals. Unlike Mike Ness, who attempts miserably at sounding "country," Zander Cox has a rugged/manly/sexy voice that complements the music nicely. This guy sounds just like Derek Coon of Los Infernos, which is a good thing because Derek sounds amazing! Normally, I would pick a few songs worth mentioning—but I think the entire album is great and will definitely appeal to any rock 'n' roll desperado!

-LIZ ORTEGA



FORLORN
AD CAELESTIS RES
NAPALM

Forlorn considers themselves "21st Century Viking Metal"—whatever the hell that means. The real scoop is that this Norwegian trio takes bits and pieces from the doom, grind, and classic metal ("Necto Spiritus") genres to come up with an eerie eight-track collection that may have you comparing them to Cradle Of Filth or Covenant ("Spiritshade"). Nothing earth-shattering here, folks (except their self analysis)—just your average guitar and keyboard mixture complete with odd timing signatures and driving percussion. If you dig the whole black/doom thing with a Viking-esque twist—and hey, who doesn't—then check Forlorn out.

-MIKE SOS



THE NERVE AGENTS
DAYS OF THE WHITE OWL
REVELATION RECORDS

Just when I had begun to think that true punk rock was on the verge of its death (some believe it died a while ago; I guess this makes me somewhat of an optimist) I came across a great album from a great punk rock band—The Nerve Agents. These five rockers from the Bay area bring us the very music that has been lacking for quite some time with their fast, solid, intense, and the ever-so-punk-defining characteristic of short songs (length). The first tune begins with the melodic and delicate keys from the piano but very quickly the listener is thrown into a deadly and ferocious pit filled with heart-wrenching screams and head-pounding beats that only leave you wanting more. The song "Falls of the All-American" is a strong introduction to a very strong album.

-KIANA



ARMCHAIR MARTIAN



MONSTERS ALWAYS SCREAM

• NEW FULL LENGTH
OUT IN OCTOBER

ORDER DIRECTLY FROM:
MY RECORDS P.O. BOX 41730
SANTA BARBARA, CA 93140
WWW.MYRECORDS.COM

coming to your town soon...



amerikanmade.com
11762 Western - Unit A, Stanton, Ca, 90680

NA NA

since 1976

SANTA MONICA
1245 3rd ST PROMENADE
310 394 9690

COSTA MESA
2930 BRISTOL A107
714 549 0372

SAN FRANCISCO
2276 MARKET ST
415 861 5444

HOLLYWOOD
7559 MELROSE
323 655 8503

out now on PsychoTribe Recordz

riotgun.

\$8.50 ppd
in the
USA

Shortcuts to Nowhere...

12 track LP & CD, outta Era 90-91

New this spring:

riotgun. - Americore Full Length

Anarchy Inc. comp. - w/VooDoo Glow Skulls,
riotgun., Damnation, the Authority, Jumbo Size,
Hard Knocks and many more...

www.riotgun.com

PsychoTribe Recordz

P.O. Box 7273 Fullerton CA 92834
Bands: Send us your demos...



**AMEBIX
ARISE + 2
ALTERNATIVE TENTACLES**

Amebix is one of those seminal bands that have bridged the gap between punk and metal; and this new release chronicles the band's history, plus adds on two previously unreleased tracks. Hailing from the UK, this fearsome foursome has influenced everyone from Sepultura ("Fear of God") to Neurosis; and if you listen closely, you'll hear shades of all of the metal/punk/crust that currently is all the rage ("Arise"). If you'd like a history lesson on where the music you currently enjoy came from, then check this CD out.

-MIKE SOS



**THE QUEERS
BEYOND THE VALLEY OF THE ASSFUCKERS
HOPELESS RECORDS**

If you haven't heard any of The Queers previous 25 releases over the past two decades, you've missed a lot of obnoxious, politically incorrect, foul-mouthed, blasphemous hyperbole. But you've also missed the funniest punk band in the world. I laughed so hard listening to this album that I dropped a testicle. Joe Queer has a knack for writing incredibly offensive lyrics to catchy Ramones type melodies. There actually is one song that could be played on the radio here the kinda catchy love song "I Wanna Know." Enough of that. The rest of the album is filled with classics like "Stupid Fuckin' Vegan," "Journey to the Center of Your Empty Fucking Skull," and "I Hate Your Fucking Guts." Nobody's gotten this much mileage out of the f-word since Andrew Dice Clay. If Eminem didn't take himself so seriously, or had a sense of humour, or had a brain, he could make music like this. As is, Joe Queer smokes his honky gangsta ass. Don't buy this album if you're offended by four-letter words, bodily fluids, b.goty, unseemly sex, Nazis, drugs, alcohol, vegans, or anything for that matter. Better yet, just give this one listen and pee your pants.

-DUG



**PARASITES
COMPOST
GO KART RECORDS**

By far one of the most underappreciated bands in the world. Straight out of Berkeley comes 18 slabs of pure fun punkness. The Parasites have always managed to belt out some high quality pop-inspired punk that's somewhere between the lines of the Ramones and the Descendents, yet without coming across as cartoonish as the Queers. In fact, this disc is riddled with some great punk cover tunes from days of yore. My pick hits include the seminal Avengers classic "No Martyr" and the Descendents' "Pep Talk." This disc don't stop at classic punk covers, it also contains some classic oldies stuff such as "Tears on My Pillow." Perhaps the Parasites are the Sha Na Na of the new millennium?

-LARRY LUGZ



**VARIOUS ARTISTS
A SYSTEM OF PUNK & PAIN:
A FISTFUL OF ROCK N' ROLL VOLUME 1
TEE FEE**

Whoa, hold the phone! There's still rock bands left on this planet that rock first and ask questions later? Well, according to this compilation, that is the truth. 15 top notch rawk and roll outfits that span the globe are featured on this rock lovefest. Catchy, guitar-driven and full-out rock songs circa 1978 are what you'll find here. Everyone from the best bands you'll sure to be hearing more from to the Tri-State area's Electric Frankenstein all the way down to the terrors of the Northwest Zeke contribute to the revival. If you're a rock fan that's disgusted with the mainstream, or if you'd like a quick education in what rock music should sound like, then seek out this CD and prepare yourself for a lesson you'll never forget. (PO Box 20307 New York NY 10009-9991 www.teepeercards.com)

-MIKE SOS



**RIVER CITY REBELS
RACISM, RELIGION, AND WAR...
VICTORY RECORDS**

Not a whole lot of ska/punk bands making the rounds these days, but I guess Victory Records still has a tight grasp on the watered-down sounds of the ska/punk music. The River City Rebels have a slight Oi! Sound, but they kind of ruin that idea with the horn action. I can't exactly pinpoint who they sound like, but they have great, unified vocals that make the album worth listening to. Most of the songs have a "We ain't going out like that--fight the system" type of mentality that doesn't really turn me on, but it's definitely an album with its own opinion and own stance. Check out "The System," "We Will Fight," and "Fuck You."

-LIZ ORTEGA



**FATES WARNING
DISCONNECTED
METAL BLADE**

Progressive metal heroes Fates Warning have been at this game for a very long time. Returning to the scene with DISCONNECTED, Ray Alder and company have accomplished the dual task of giving their fans what they crave, while at the same time branching out and finding new ways and sounds to enrich their lush sound. Seven tracks that find the boys at their best, blending Fates' trademarked hooky choruses and instrumental runs with their new adoption of technology ("So," "Still Remains"). With the help of metal heavyweights Kevin Moore and Joey Vera, Fates Warning come back swinging, armed with a solid new album, a bit of a new direction and above all, the reminder that they're still around and basically have never left.

-MIKE SOS



**THE KRAYS
A BATTLE FOR THE TRUTH
TEMPERANCE RECORDS**

NYC, the breeding grounds for some of the best street punk bands around, is where the infectious Krays hail from. Playing that old '70s punk rock with a harder pelvic thrust, A BATTLE FOR THE TRUTH generates 12 solid punk rock cuts that have a similar feel to that of Fear and the Blitz. One thing that stands out from this band is the cohesive vocal work by guitarist/vocalist Jon and his comrades. Very tight guitars, pulsating bass lines, and infuriating drum beats is what this band exudes; and they really show their true colors in "Truth," "Battle," "Changed Minds," and "Profane Existence." Overwhelmingly sprinted and dangerously fascinating. This is definitely a keeper!

-LIZ ORTEGA



THE COLOUR BLUE/KILL DEVILS HILLS
SPLIT CD
PIRATE PARTY

This split CD showcases two of the better DIY Midwestern indie rock bands that are taking it to the clubs and struggling through the lean years of long van rides and lack of funds. The first band up is the Colour Blue; and they play their rock and roll with dashes of drama, almost like Hum at times ("I'll Stay"). Seems like the five songs they placed on their half of the split are somewhat conceptual, or at least tell a story. Nonetheless, TCB does their emo rock thing in a very compelling way and is definitely worth a listen. Up next are Kill Devils Hills, and they bring a little more anger to the table than their cohorts. Blending more hardcore and heavy punk in their mix, they

sound like a subdued Rollins Band with dual lead vocals ("1500 Miles To Home") that's sure to please the indie rocker in you. Nice to see not only good music like this, but 2 bands join together that share common threads yet go off into their own little realms. Support the underground and seek this one out. (PO Box 814 Dundee IL 60118-0814 thepirateparty@aol.com)

-MIKE SOS



THE ENKINDELS
CAN'T STOP THE ENKINDELS
INITIAL RECORDS

The third full-length CD from Louisville, Kentucky's pop punksters The Enkindels is a truly unique album. Over the last eight years, they've honed their sound into something of a cross between Kiss and The Clash. There're nice musical hooks, sing-a-long lyrics, and crashing guitars throughout the 10 songs on this CD. These guys do have a knack for memorable lines, as in the raucus "Nothing But a Good Time Version 2.0," where they belt out the classic chorus "I don't care if you want to party... I'll be there anyway..." When they slow things down—as on the beautiful "Eva Luna"—they sound like a sure-fire alternative-radio hit maker. There is a lot of diversity on this album, especially in the bizarre '60s basketball imagery throughout the cover art. It doesn't have anything to do with the album, but it's a great album, so the art is just...well...strange. The Endkindels are the best thing to come out of Kentucky since bourbon whisky.

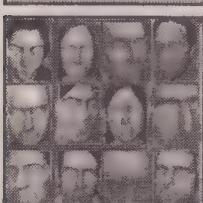
-DUG



THE QUADRATICS
MI FRACASO
DENTAL RECORDS

Three guys from Placentia, CA, pounding out 6 songs about relationships, happiness, and not-so-happiness. The word that comes to mind to describe The Quadratics is emo-licious. That's melodic punk rock with hints of emo. Although the vocals were annoying at first, they quickly grew on me. The lyrics are interesting, the music is well rounded, and the guitars are full and loud. Not the same old regurgitated CD; there are some interesting and refreshing tunes here. I won't be putting this one away any time soon.

-S WARDE



40 GRIT
HEADS
METAL BLADE

40 Grit is a California metal quartet that take the sounds of West Coast aggro scene and make them their own on this 11-track disc. Sounding like Machine Head's bastard little brother ("Serving Time") or Korn without the rock star pretense, these guys really don't do anything out of the ordinary to make them stand out from the pack. They are quite solid, however, and do provide some pretty cool buildups ("Fade Into You") and maintain some intense grooves throughout the course of the album ("Think," "No Name"). If you're expecting to be blown away, look elsewhere, but if you dig the nu metal sound and would like to hear some cool sounds that are coming out from the West Coast, then check out 40 Grit and feel the California love.

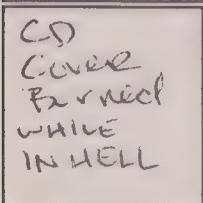
-MIKE SOS



RUDIGER
SELF-TITLED
GRATUITY RECORDS

These pop punk bands just keep coming and coming... Rudiger is one of them from our own area of Southern California. These four guys bring us four tracks of the traditional Orange County whiney punk rock that so many kids love! I myself enjoyed track 3, "Wake Up," because for some odd reason it reminded me of the one of the songs from The Sound of Music, when the little girl is singing and falling asleep on the stairs. It's just a super cute song!

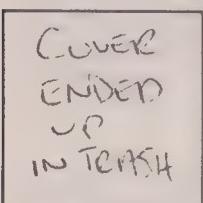
-GHAZAL



WINDHAM HELL
REFLECTIVE DEPTHS IMBIBE
MORIBUND CULT

Besides a clever name, this long running progressive classic metal outfit show that they can play with the best of them on their third release. Tweaking a truly classical vibe underneath their monstrous metal sound, Windham Hell sound like a metal band would if composed by a classical conductor. Very well orchestrated and composed, WH relies on the music to speak volumes, not the vocals (despite the occasional spoken-word interruption). Windham Hell would make Mendelssohn (whom they cover on this disc) a proud man, not only for their cover of one of his pieces, but for their overall classical playing. If you're a guitar virtuoso or a metal fan that appreciates classical music, then this CD will definitely blow your mind.

-MIKE SOS



DURAN DURAN
POP TRASH
HOLLYWOOD RECORDS

It always seems as if bands that have already had their 15 minutes in the spotlight try and try to regain their past glory and many times in vain (Can we say Vanilla Ice?). Recently, however, a handful of bands have managed to make a comeback with a grip of strong new material combined with the nostalgia factor to win back old fans and gain new ones; Duran Duran has managed to do just this. After their last lackluster release and parting ways with their home of umpteen years at Capitol Records, the boys have resurfaced under the arm of the Mouse at Hollywood records to release their newest collection of music, POP TRASH. Now down to three members—only Simon LeBon and Nick Rhodes being original members—the band manages to still pump out that same large and lush sound that gained them so much fame in the '80s and most of the '90s. LeBon's voice hasn't changed much either, still retaining that signature sound of his as evident in the single "Someone Else Not Me," which LeBon also sings in Spanish—and quite well, I might add! A trippy blend of synth and flow help drive cuts like "Hallucinating Elvis" and "Mars Meets Venus," while tracks like "The Sun Doesn't Shine Forever" showcase songwriting prowess and moving melodies. Spinning a mix of electro-synth-pop tunes and the ballad-esque songs that they are well known for, Duran Duran manages to deliver a solid album of new music for a new time, while still managing to keep what made them so good to begin with.

-JAYMES MAYHEM



THE BIGGEST & BEST PUNK ROCK SELECTION
IN CALIFORNIA AT THE LOWEST PRICES!

7136 AMETHYST AVE.
ALTAMONTE, CA
5 MILES NORTH OF ONTARIO
CALL (909) 944-1778
OPEN 10-7 EVERYDAY

DOCTOR STRANGE RECORDS

CHECK OUT OUR
ENTIRE CATALOG ONLINE:
www.dstrange.com

A TON OF RARE PUNK, FRED PERRY'S, BEN SHERMAN'S, LONSDALE'S, LEATHER JACKETS, HAIR DYE, CREEPERS, BOOTS, (we can special order shoes!), STUDS, STUDDED BELTS, BODY JEWELRY, POSTERS, PATCHES, STICKERS, & MORE! and all our employees work topless.



We exist,
we persist,
don't resist!



THE
Marginal
Prophets

For tour dates and info visit:
MarginalProphets.IUMA.com

To get FREE stuff (stickers, comics, posters)

contact: gamma@slip.net, 415/241-8881,

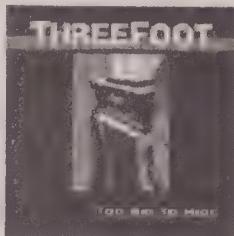
or write to P.O. Box 41-0582

San Francisco, CA 94141

THREEFOOT

POP PUNK AT ITS FINEST FROM SAN DIEGO, CA

LOOKING FOR A LABEL TO DISTRIBUTE OUR DEBUT ALBUM " TOO BIG TO HIDE".



12 TRACK CD DEMO AVAILABLE FOR \$5 PPD.
SEND NAME, ADDRESS, \$\$\$ TO:

4161 TEXAS ST
SAN DIEGO, CA 92104

LISTEN TO IT OR BUY AT:

www.mp3.com/threefoot

CONTACT:

ERIC SHERIC1@EARTHLINK.NET
BIGWILL WCASTRO@GENESISLD.COM



RUDIMENTARY PENI

NEW CDEP/7":
"THE UNDERCLASS"

CD STILL AVAILABLE:
"ECHOES OF ANGUISH"

SOUTHERN
RECORDS

WWW.SOUTHERN.COM
773.235.5030
WE SELL DIRECT TO STORES



WA
PUNK GOES METAL
FEARLESS RECORDS

What a concept comp this is—punk bands doing glam metal covers. This will surely have you digging through all your dubbed tapes from yesteryear looking to rock out to the originals. Don't worry, it's cool; as long as you don't grow that awful mullet of a hair cape back! Best tracks on this are AFI doing "My Michelle" and A New Found Glory doing "Heaven Isn't Too Far Away." I will leave the other 15 surprises and just that... surprises!

-NICK DIY



LAZYCAIN
JULY TO OCTOBER
DOGHOUSE RECORDS

A now defunct band, Lazycain hailed from Richmond, VA. Here, they offer seven cuts of authentic emo-indie rock. No hardcore here, kids, just driving rhythms and vocal stylings similar to the Smiths or the Cure. Fans of more melodic artistic emo should dig this. It's decent, in my worthless opinion. Think Lightersides meet Hot Water Music and Jawbreaker

-SLOSHA



BORN TO LOSE
HERE'S TO YOU
JOHN DOE RECORDS

This is the best CD of the batch I got this month from those hella-cool dudes at Skratch. Really energetic pop-punk stuff, similar to a lot of those Drive-Thru and Fat Wreck bands. This band is better than the usual stuff that the SoCal cesspool puts out because they step the music up to the next level as far as catchiness and hooks go; and they keep the styles from song to song different enough to keep you interested for the 7 songs contained. Don't be surprised to see this band on a good tour as a support act for bands they are probably even better than. Just thank them for helping to keep the punk sound alive with some quality stuff.

-NICK DIY



MIOZAN
THORN IN YOUR SIDE
MAD MOB RECORDS

Yes, the name sounds like a prescription drug of some kind, but this hardcore band out of Germany has proved themselves worthy. Even through constant touring, they have managed to put out another high quality CD. This is their follow up record to IGNORANCE, and THORN IN YOUR SIDE provides more of that true old school hardcore that they are known for. With 13 original songs and one cover (of GBH's "City Baby Attacked By Rats"), Miozan rips through this CD with spirit and power. This is the stuff that gives new "old-school" hardcore a good name. A must have for hardcore fans everywhere. Don't get stuck with just East Coast hardcore, go straight for the European stuff and make Miozan the first.

-RAE



LANEMAYER
IF THERE'S A WILL, THERE'S STILL NOTHING
TOO HEP RECORDS

With their first full-length release, New Jersey's Lanemeyer cut loose with an album full of heartache and hammering rock. Treading in the footsteps of The Impossibles and The RX Bandits, this New Jersey foursome has penned 10 songs of love and betrayal that are sure to keep young audiences entranced and hanging on every word. Though the dueling vocals are slightly off key at times, the raging guitar work and good backbeat carry these songs. The title tune, "If There's a Will, There's Still Nothing," is a pop classic—soft melodic rock which shifts into the raging anthem of scorned love. There is a lot of variety on this album. "Another Lonely Winter" lulls the listener into complacency with its soft, acoustic chorus, while "Grover's Corners, New Jersey" rocks the foundation of small town life. Lanemeyer is a band that is sure to have a bright future; and with this release, they've lit the torch that will show the way.

-DUG



RAVEN
ONE FOR ALL
METAL BLADE

Straight from the "Where Are They Now" file come power trio Raven. The same band that gave breaks to Metallica and Anthrax show the world that they're very much alive and still kicking ass in the Y2K. Their 12-track release rocks like it's 1989 all over again, complete with Judas Priest-esque guitar work ("Double Talk") and candy-coated choruses that scream for vengeance and show no mercy ("Get Your Motor Running," "Derailed"). If you miss Skid Row and yearn for the days when Accept and Scorpions were the rage, then check out the new one from Raven and bang your head because metal health will drive you mad.

-MIKE SOS



ONE KING DOWN
GRAVITY WINS AGAIN
EQUAL VISION RECORDS

Rob Fusco is back in the latest release from One King Down, sounding better than ever! After a brief part with lead singer Fusco, OKD's crowd-pleasing lineup is back in effect satisfying many hardcore and surprisingly non-hardcore fans as well. GRAVITY WINS AGAIN is comprised of three new songs and four re-released songs, which can also be found on their debut album, ABSOLVE. This album is extremely intense—combining just the right amount of metal breakdowns, consistently powerful vocals, and passionate songwriting. What else could you want?

-GHAZAL



HERBERT
STEPPIN' OFF TO EDEN
FUELED UP

Herbert is a band that you wished you took the brown acid for. Heavy and trippy a la Monster Magnet, this California quartet have got that 70s rock monster sound down to a science ("Crone"), complete with impassioned vocals, swirling distorted guitars, excellent piano interludes, and over-the-top drumming. Implementing elements of Sabbath-y doom, Danzig bump and grind, and stoner rock sensibilities a plenty ("The Monster"), when it comes to sludge, gloom, and rock and roll mayhem, Herbert have got the market cornered. You can almost smell the weed and feel the instability of losing your head ("Reposado"), and when a band finds sense other than auditory, then you know you've got a winner. For those in the know, pick it up; and if you didn't understand this review, then you shouldn't pick this CD up.

-MIKE SOS

UNCLE TIKI
PSYCHO VOODOO ROCKIN' ROLL
SELF-RELEASE

Self described as a psycho-billy power trio and hailing from Southern California, Uncle Tiki is an interesting lot. They met while at a party and have been playing together ever since. Their sound is one that has a great many influences, but is truly unique and all their own. With music similarities ranging from (but definitely not limited to!) the Supersuckers, Reverend Horton Heat, Dick Dale, the Cadillac Tramps, and the Screamin' Jay Hawks, there is no end to their menagerie of sound. The vocals are slick, full, and power-filled—all at the same time. With lyrics like "breasted on lightnin', teethered on brimstone, lullabyed to the screams of godforsaken souls," Uncle Tiki brings interest and depth to their songs. The rhythm is catchy, with mid-tempo beats constantly changing to punk-esque sound, all the while carrying an undercurrent of rockabilly. Named one of the top 100 best unsigned bands by Music Connection Magazine, Uncle Tiki may not be unsigned for long. Catch this one if you can!

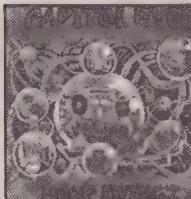


CAPITOL EYE
MOOD SWINGZ
77 RECORDS

Okay, so I figured this album would sound a little different from all the other hardcore hip-hop metal bands out there—I was right. It didn't take me long to figure out that lead man I-Man is the same guy from the Long Beach based hip hop group, The Mexikanz. Capitol Eye is a far cry from the Mexikanz—less profanity and violence—but their free-style rap flows are concrete, and the grooves on this album are excellent. Definitely an album I would wear out in my CD player and maybe even bust it out while chillin' with my peeps lightin' up that herbal blend. Word. One thing I must give them props for is the fact that they mention my hood (Long Beach) in several songs. It's all about the L.B.C! Capitol Eye have serious musical talent, and they flow nicely—especially in "Checkin' Ya," "Hit Em Up," and "Let's Go." I especially liked their names: I-Man (Vocals), Dame Dog (drums), Hell Naw (turntables), Sauce (Guitar), and Mike Long (Bass). Very appealing to any Long Beach Dub All Stars/Cypress Hill/Limp Bizkit fan.

-RAE

-LIZ ORTEGA



CAPITOL EYE
MOOD SWINGZ
77 RECORDS

Hip-hop influenced metal, or is that metal influenced hip-hop? I cannot tell because this band is equally adept at both styles. Either way, this band could easily give a band like Limp Bizkit a run for their money for tops of the game in this new scene. Crystal clear production on this record makes this band sound extremely tight as a music unit; and with the right person hearing it, radio play would be inevitable. That and a few good shows to large audiences could project this band right into the spotlight ASAP. Just remember you heard it here first!

-NICK DIY



BENUMB
WITHERING STRANDS OF HOPE
RELAPSE

Benumb is an extremely brutal band with a very dark and bleak message. Using society's woes as a platform to drop down to B and wreck the house, this San Francisco powerhouse outfit meshes hardcore, grind, and death metal to create an intense sound. With 35 songs on this release, there's no room for solos or Bic-lit ballads here, folks. Instead, capitalizing on saving time and room, they'd rather save room for the carnage. You've been warned, now check it out for yourself and feel their frustration.

-MIKE SOS



TRANS AM
REDLINE
THRILL RECORDS

21-track CD from this elemental band. I totally hate this electronic, techno, industrial, Nine-Inch-Nails shit. Two songs, and I had a headache. If you are freaked out on X or acid, get this. If you still have a few brain cells, I think the new Green Day is going to be out soon.

-NICK DIY



METALLISKA
COMPILATION
100 HEP RECORDS

There is no way on God's green earth that a CD like this can fail to find an audience. If you like ska, if you like heavy metal, or if you have a sense of humor, you'll probably get something to enjoy out of this disc. The Mighty Mighty Bosstones open the album with a great cover of "Ain't Talkin' Bout Love," all done in fine metal fashion until they bust into some old school ska. There are no less than 15 bands each doing one song, including such ska heavyweights as MU330, Reel Big Fish, Less Than Jake, and The Pietasters. The Porkers really got into the mood and turned in a sizzling version of "Kickstart My Heart." For sheer audacity, this album is well worth the money.

Where else can you hear a rockabilly version of "Ballroom Blitz," such as the Peacocks version? A lot of weird great stuff is packed onto this album. Now you can finally go buy a CD with songs by Poison, Bon Jovi, and Warrant without having to poof your hair up and wear a spandex tank top.

-DUG



MARAH
KIDS IN PHILLY
E2/ARTEMIS RECORDS

The voice of the American heartland was big in the '80s—Bruce Springsteen, John Cougar Mellencamp, and the Hooters are some better known purveyors of the sound. Some of the hallmarks of the sound were lyrics about working class people, a commitment to writing songs that made you want to sing along, and a real soulfulness that touched the heart. Well, Bruce's sound got stripped down and melancholy; John Cougar Mellencamp hasn't had a hit for awhile; and as far as I know, the Hooters simply disappeared, so I haven't heard much of this kind of music lately. Marah, a quartet from Philadelphia, recaptures the best aspects of that genre in its second release, KIDS IN PHILLY. A couple of the songs are so Springsteen-esque that I had trouble believing it wasn't Bruce. Vocalist Dave Bielanko really sounds like him, and the lyrics and arrangements on "My Heart Is the Bums on the Street," "Round Blue Eyes," and "Barstool Boys" are very reminiscent of all the things that were best about Springsteen's music in the late '70s. I really liked the swamp boogie blues sound of "The Catfisherman," which rocks. The lyrics on "My Heart Is the Bums on the Street" are amazingly simple and so poignant; I was just blown away by that song. If you enjoyed Mike Ness' "Cheating at Softlair," you'd probably like this—although it's a little quieter. Definitely the real thing in every sense of the word.

-TEKOLOTE

SMELLY MUSIC FOR SWELL PEOPLE



Jughead's Revenge • Turbonegro • Flag of Democracy • 7 Seconds • Lombego Surfers Liquid Laughter • Vulture Culture • Articles of Faith Cocksparrer • The Freeze • Virgin Prunes • Kick Jones • Los Crudos • Melt Banana • Indian Summer • Bouncing Souls Leatherface • Hot Water Music • Vic Bondi • The Ex • KK Null • The Marshes • Apt. 3G Alloy • ADZ • Mount Shasta • Collasamite • Riotgun • Minor Threat • Motorhead • Devo

and lots of collectible/used vinyl - free stuff in every order

IMPORTS at non-import prices

Finding the CDs and vinyl you can't find in your town
Underground punk, noise, indie, experimental, metal
Secure, quick and easy shopping cart system gets your purchase to you faster than a sinking weight and lure

WWW.CLAMAZON.COM

Dick, Wade,
Spik
PUNK CLOTHING, SHOES
& ACCESSORIES

gripfast
Dogpile
e.c.star
T.U.K
Ape Leather

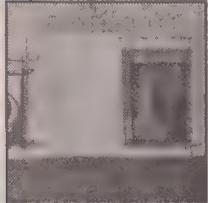
(760) 439-0609
117 S. COAST HIGHWAY
OCEANSIDE, CA. 92054



STIGMATA
DO UNTO OTHERS
VICTORY

Upstate NY's Stigmata are a hardcore band in the truest sense of the meaning. Their latest 12-track disc screams hardcore from the get go. Despite the fact that they've been a longstanding band in a scene that has endured a lot of changes in musical styles, it seems as if Stigmata is totally in tune with such adaptations. Blending classic NYHC aggression ("Losing Dice") with tinges of metalcore ("Can't Bring Me Down"), they create a sound that's bound to get a pit moving ("Drowning"). Catchy, heavy, and inspirational, Stigmata is a band to crank up to 10 and rule the world by. If you're a hardcore fan or if you're curious as to what exactly a hardcore band should sound like, do yourself a favor and pick up Stigmata's latest.

-MIKE SOS

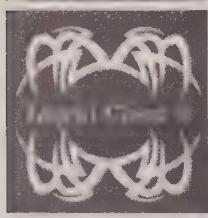


GIVE UNTIL GONE
SETTLED FOR THE ART OFFICIAL

DIM MAK RECORDS

Emo-indie-college radio artsy fartsy rock is what this comes across as. Give Until Gone play slow and drawn-out songs that blur together into one continuous whiny-vocal, pretty-guitar-playing, emo/indie rock extravaganza. There are 12 songs, but nothing stands out and everything ultimately sounds like Green Day gone emo and slowed down to a snail's pace. I gave, and now it's gone.

-SLOSHA



LIQUID CLOUD 9
LIQUID CLOUD 9

KEEEEEP

Liquid Cloud 9 is a Philadelphia quartet that rocks hard and sounds as if they belong on your local rock rad o's regular rotation. Containing the right mixture of heavy riffs, singable choruses, and overall enticing compositions, LC9 take hard rock back to the mid to late '90s where a heavy groove meant more than what you wear ("My Time"). If you dig Godsmack, COC, or late Metallica ("I"), then Liquid Cloud 9 should be right up your alley.

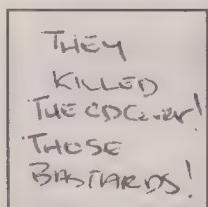
-MIKE SOS



THE BLACKOUTS
SELF-TITLED
SELF RELEASE

The Blackouts are a punk pop trio from The Bay Area that combine hook happy choruses with dashes of gutter rock and street punk a la D-Generation. Pretty solid songwriting backs up the snotty vocals and overall raw rock and roll feel of the 10 tracks ("California," "Pick Up The Phone"). The Blackouts aren't exactly the most original band on the scene, but they mix up things pretty well, going from barn-burning, balls-out numbers ("Maurice") to down home sleazy blues ("One Arm Vacation"), kind of like an '80s metal band with talent. If you're looking for some good old party rock music, check these guys out for your fix.

-MIKE SOS



20 DEAD FLOWER CHILDREN

Mix Korn and Sevendust, and you will hate yourself as much as I did when I listened to this. Sorry for such a short review, but I just gotta call 'em like I see 'em.

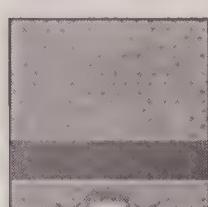
-NICK DIY



ADAMANTIUM
WHEN IT RAINS, IT POURS
INDECISIONS RECORDS

Put a blow torch to each and every pussy's ass in Metallica and this is the end result. Yes kids- mind blowin' hard sonic hits to the cranium from none other than Adamantium. Lyrical content covers dying and/or trying relationships, life, conflict, and plenty of word usage involving bleeding or blood. Your hardcore metal collection will crumble without this album in it as your ears bleed in utter content. Buy this album and burn down the record store.

-Zion Reynolds



ISIS
CELESTIAL
ESCAPE ARTIST RECORDS

To bring you up-to-date, the five-piece experimental hardcore band brings forth its third release here- after THE MOSQUITO CONTROL EP (Escape Artist Records) and THE RED SEA (Second Nature Recordings). Did I mention there are 2 guys named Aaron? Isis accomplishes a very rare task, their music can be slow ans simultaneously dark, intense and mood-intensive forcing its listener through suspense, depression, and glances of hopefulness, and despair. Am I getting a little giddy over this? Yes, I am. Average song lengths at 7 minutes + usually fatigue my furry ears, but emotional, plain and simple- a must grab. (Escape Artist Records, escapeart@aol.com)

-Zion Reynolds



MIKE G
SUGAR DADDY
SEE THRU BROADCASTING

Beck went bubble-gum? Mike G might not agree, but that's a damn good comparison. SUGAR DADDY has such a baby-cradle-infectious-pop-lullaby effect on me I'm left peeing in my diapers screaming, "More mommy! Gimme more!" How could one go wrong with songs like "Plastic Monkeys," "I hope," "I'm so into you," and "Uh-huh?" Just good clean fun here and SUGAR DADDY, Mike G just made me his bitch.

-Zion Reynolds



MOODS FOR MODERNS
TWO TRACKS LEFT
DOGHOUSE RECORDS

Rumor has it that this trio can not only make you swoon with their perfect hair and sweet love ballads but can also put on one hell of a show! Moods for Moderns are currently "locked away" and hard at work on their full-length album that is expected to be out by the end of this year. But for those of us who can't wait until then, they have released their three-song EP called TWO TRACKS LEFT. This preview of the upcoming had me continuously snapping my fingers and swaying my head. Moods for Moderns inevitably do that to you with their catchy pop hooks and pleasant vocals. Best of all, their music seems to appeal to a variety of people with tastes varying from The Beatles to The Get Up Kids. This is great bubble-gum chewing, foot-tapping, sing-along pop.

-GHAZAL



AFO
FROM NOW ON
VMS RECORDS

A youthful sounding So.Cal. hardcore style band that sings about girls, anti-nazi, alcohol awareness, and other related youthful things--similar in style to early bands like Scared Straight, Aggression, and even early era NOFX (when they cared about punk, not radio airplay). A very good self-produced release. Tight drums, solid bass, grinding guitar and snotty energetic singing. I only wish I knew what AFO meant. They have a web site at www.afopunk.com. If you find out what it means, let me know.

-LARRY LUGZ



SUMMERJACK
THREE CHORDS AND THE TRUTH
GOOD THIEF RECORDS

They were definitely right about the title with this one! Twelve in yer face punk tunes that make you want to jump up and slam, mosh, whatever. The vocals remind me of a cross between Green Day and Eve 6--now I'm sure I would get punched for saying that, but trust me, it works in this case. (Coincidentally, they are all three-piece bands). I would say that "Meridian Speedway" was my favorite song. How could you not love a song about primed cars, beer, and underage girls? I'm sure you'll be seeing these guys playing with NOFX or MXPX at a Warped Tour soon.

-S WARDE



LEFTY
4 3 2 1
INTERSCOPE RECORDS

Can you blame a band for sounding like The Foo Fighters if they use the same producer and play the same style? That's a judgment call, but what's undeniable is that Lefty is a pretty cheeky power pop quartet from the Left Coast that swirl hooks and polish into a 13-track CD. Soundin like a more down home version of The Foos--or imagine Green Day jamming with Elvis Costello ("Secret")--these guys show that they've brushed up on their "how to write a 3-minute pop-rock gem" handbook ("Girls," "Everything"). Mixing the big adult rock sound with tinges of Cali punk, these guys may just have the right formula to go to the top. If you enjoy flavor of the month bands that show signs of staying power, then check out Lefty.

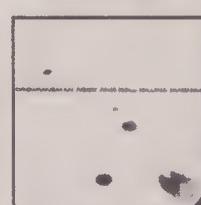
-MIKE SOS



LIKE WHO
BURN, WORLD, BURN
PSYCHO TEDDY

Twelve songs from this band/label I have previously never heard of. This band is certainly a mixture of genres, blended in a new and interesting way. I cannot say that I am a fan of this music, but for those of you who like to be on the cutting edge of musical styles, these guys are at the tip. Without using the word "like" a million times, I would venture to say this mixes slow rock, jazz, ska, and some blues into one fused style. Like I said, I am not into this at all; I was bored after a few songs, but if you like hearing new things give this a try.

-NICK DIY



DROWNINGMAN
ROCK AND ROLL KILLING MACHINE
REVELATION RECORDS

The completion of this album proves that hard work and persistence undoubtedly pay off. Having to overcome such obstacles as broken machinery, terrible hygiene, and blistering heat, Drowningman comes through with amazingly technical and complex "mathematical" hardcore that will blow you the fuck away. Along with their complex music come the intricate lyrics that contain no boundaries. They are the type to make your skin crawl yet leave you begging for more. This intensity is captured in lyrics like "We'll get under you're the skin, we'll tear this place apart, we'll piss inside your heart" from their song entitled "The Truly Dangerous Nature of a Man Who doesn't Care if He Lives or Dies." This is an amazing band that continues to push back the barriers of music. Drowningman is truly a "Rock and Roll Killing Machine."

-KIANA



NASUM
HUMAN 2.0
RELAPSE

Swedish noise mongers Nasum are on a mission to brutalize; and by the grace of God, they achieve that goal on their latest disc HUMAN 2.0. Despite the fact that they assault your eardrums with some extreme noise and grind, Nasum also has the uncanny ability to throw in a groove here and there that makes perfect sense ("Shadows"), 25 tracks in all, without a real break in between and none over 3 minutes (shades of SOD?), these guys are succinct in their butchery and waste no time in kicking your sorry ass. If you crave an album that is laden with noisy grinding grooves, then this is the real deal, boys and girls. Pick it up at your own risk.

-MIKE SOS



PILLBOX
GIMME WHAT I WANT
NYC RECORDS

"It's all about freedom," Susan Hyatt, singer and songwriter from Pillbox once said. Although I see that as somewhat of an understatement from this very liberated woman. GIMME WHAT I WANT truly tackles many issues that have yet to be sung about so freely. (If you want to know what I am referring to, buy the album.) Hyatt displays her sassy-yet-sof voice in 15 tracks of indie pop rock that will blow mainstream artists such as Alanis Morissette back to her amateur days.

-GHAZAL



**GOLDEN
GOLDEN SUMMER
SLOW DIME**

Golden is a Virginia-area quartet that has played together for seven years, mostly instrumental music. I don't know what the band's other records sound like, but this one sounds like its members locked themselves up with the worst instrumental excesses of the late '60s and early '70s and decided to recreate them. What you get is turgid, unimaginative guitar rock, with the most tolerable cuts being the blues-influenced. The best is "Hot," and I use the term "best" very guardedly. It sounds like bad Santana. Recommended to neither human nor beast.

-TEKOLOTE



**AGENT ORANGE
GREATEST & LATEST: THIS, THAT-N-THE OTHER THING
CLEOPATRA RECORDS**

It seems as though the old school artists are coming out of the woodwork as of late, some not so welcome as others. Agent Orange, however, is one of those seminal punk bands that seems to resurface every few years and always has something poignant to offer; and this latest release from Cleopatra Records is a perfect case for that. A smattering of new cuts alongside some of the Agent Orange standards, and there it is: a combo that encapsulates the band's career in one swoop literally and done very well. Though the new tracks are strong, it's way too hard to ignore the standards that are contained within this 13-track album. With tracks pulled from the entire Agent Orange discography—from LIVING IN DARKNESS to VIRTUALLY INDESTRUCTABLE—this collection covers the gambit. Included on this disc are cuts like "Breakdown," "Cry For Help In a World Gone Mad," and "Bloodstains." Agent Orange fans rejoice: they are at it once again and just as strong as before.

-JAYMES MAYHEM



**MOODFRYE
TEEN DREAM
FRYIN' RECORDS**

Have you heard of Moodfrye? If you haven't yet, you will. This is my prediction. These guys are great! Although not signed yet (I heard through the grapevine that they may be soon), whoever does sign them is in luck, in my opinion. I was first handed their demo tape about a year ago. It consisted of three songs, and I have been waiting for more from them ever since. With a Blink 182/NOFX sound and a double, echoey kinda vocal mix, TEEN DREAM is a fun, easy-to-listen-to CD. They come across as having a good sense of humor and a light-heartedness that is missing in many comparable CDs. Not taking themselves too seriously and making good music that they enjoy seems to be Moodfrye's forte! Go out, get this one, and have fun with it. I'll be looking forward to hearing more from these guys; hopefully you'll be hooked, too.

-RAE



**THE JEALOUS SOUND
SELF TITLED
BETTER LOOKING RECORDS**

The other day I played this album for a friend that only knows punk rock. She asked me if this was what "emo" music was, and I couldn't help but laugh. I've realized that I do not care for the term "emo" too much. In fact, I dislike it. The term just makes no sense at all because all music is "emo." Everything has some sort of emotion to it. With my new ideology, I have coined a term for the music of the Jealous Sound: "Beautiful Music." That pretty much says it all about this band and their 5-song EP. This self-titled release has been in my player since the night I saw them play. I can hardly seem to get enough of them. Blair from the ever so memorable Knapsack is the singer of this new band, which has a lot to do with the softness of the album. His voice is unbelievably kind and delicate and works so well with the talent that is delivered from the rest of the group. The lyrics are very poignant and at times, overwhelming. This album is for anyone who appreciates beautiful music. If you ever liked Knapsack, Sunday's Best, or Jets to Brazil, then do not hesitate and go buy this album now.

-GHAZAL



**HAMMERLOCK
ANTHEMS FOR OUTLAWS (Advanced Promo)
MAN'S RUIN RECORDS**

Shit Howdy! 20 greasy, slimy slabs of sludgy Southern Fried Rawk. Think Nashville Pussy with balls and a harder edge. If you like your beer cheap, your women cheaper, and your whiskey strong enough to strip the paint on your old pickup, this is the CD for you. Too bad this ain't on 8-track tape.

-LARRY LUGZ



**ADVENTURES IN STEREO
MONOMANIA
BOBSLED RECORDS**

My God, I thought the Beach Boys were dead! Jim Beattie (ex-member of Primal Scream) and Judith Boyle have recruited four new musicians for their third release as Adventures In Stereo. They continue to redefine the smooth, melodic sounds of their earlier work while adding the occasional banjo and flute to the mix. Their music slides effortlessly between soft wave music with '60s surf harmonies to early pop gems with echoing, ethereal, unintelligible vocals. The band often sites the Beach Boys as one of their main influences, and it shows. There is something to be said for matching the surf harmonies with their own unique and rather spacey sound. The single "International" is just the sort of dreamy pop masterpiece that might make people sit up and take notice of this album. If not, it might get them a TV commercial deal. This is excellent music for yoga or cooking. Something about these tunes just makes you feel good. If you do come down with the flu this year, skip chicken soup. Have a friend pick you up a copy of MONOMANIA instead.

-DUG



**REV. NEIL DOWN
AMERICAN FRIEND
BURNBARREL RECORDS**

Judging from the scant information on the CD cover—which is all I have to go on—it would appear that the Reverend Neil Down lives in a small cabin in the Yukon Territory. I guess if I lived in a small cabin in the middle of nowhere and the winters were 9 months long, I'd be driven to folk singing, too. Down's songs are all about love and/or sex, and the lyrics are very simple. His vocals are fair to middling, better on the quiet numbers, not so good when he tries to sound down and dirty. This is the kind of thing that was popular in the early and mid-'60s at folk festivals, kind of like Dave Van Ronk meets the Jim Keweenaw Jug Band. Only for the most diehard folksies, if such people even exist in the year 2000.

-TEKOLOTE

BOY KICKS GIRL



"Public Display of Aggression"
CD \$12/ppd

ON TOUR NOW!

Merchandise, Sound Clips, and
Touring Information available at:

www.bkg.com

P.O. Box 18914 San Jose, CA 95158



www.thiscomputerkills.ejb.net



this computer kills

CODE NAME ROCKY

CD OUT NOW!!!!

ORDER CODENAME: ROCKY "NO TIME TO WASTE"
SEND \$10 TO CMR @ 247 S. LORETTA ORANGE CA. 92869
FREE STICKER WITH EVERY ORDER !!!

Big Kid Now



A.G. SESSION
"Times Up!"
Melodic
Pop Punk !
similar to
Descendents
and Fenix Tx
CD \$ 9 ppd.

LOGIK
"self titled"
Fast Emo Punk !
Influenced by
Get Up Kids
and
Slick Shoes
CD \$ 9 ppd.

PLINKO
"Heartburn"
Catchy Pop Punk
with Candy
Coated Melodies
mmm good !
CD \$ 9 ppd.

COMPILATION
"Better off Punk"
Limp - Midtown
New Found Glory
Allister - Link 80
Plinko - Logik
AG Session
Slick Shoes
20 bands total !
CD ONLY
\$ 4 ppd.

FREE MP3 DOWNLOADS of all bands @ pom at
bigkidnow.com

big kid now rechords/ p.o. box 16202 /Phoenix, Az 85011-6202

PROMOTE Yer BAND

\$45 special band ad
(ad size 3.5 x 2.5) *SKRATCH*

Call 714 543-1414 or 714 543-1411•Space is limited

BOY KICKS GIRL
"Public Display of Aggression"

New CD Available Now!
PO Box 16202 / San Jose, CA 95158 USA

Visit us on the web at: www.bkgj.com

SICK SHIFT
ANGRY BADGERS
CD OUT NOW
\$10 ALSO SOLD ON
THE INTERNET
Hear them on the Sept.
SKRATCH COMP.
WWW.SICKSHIFT.COM

Fast-Paced PunkPop From The Motor City



DON'T WASTE YOUR TIME

LOOK FOR REVIEW IN THIS ISSUE OF SKRATCH!

\$12 POSTAGE INC: Storm Records

PO Box 151
Royal Oak, MI 48068
stormreccs@aol.com - 313.365.5489
www.stormrecords.com

NEW!!
FULL-
LENGTH
CD...
40 minutes of
well-written,
angsty - yet
fun, fast-paced
punkrock!



Routine Riot

CD Available on Medical Records

Orange
County
Rock
Punk
Pop
Ska

For more info, visit:
www.RoutineRiot.com

Medical Records P.O. Box 4961 Irvine CA 92616

www.MedicalRecords1.com

310.546.0223

Piss Ant



Hotline: (323) 549-5309

Web: [www.ug.org \(mp3\)](http://www.ug.org (mp3))
e-mail: pissants@hotmail.com



**ADVERTISE WITH
SKRATCH**

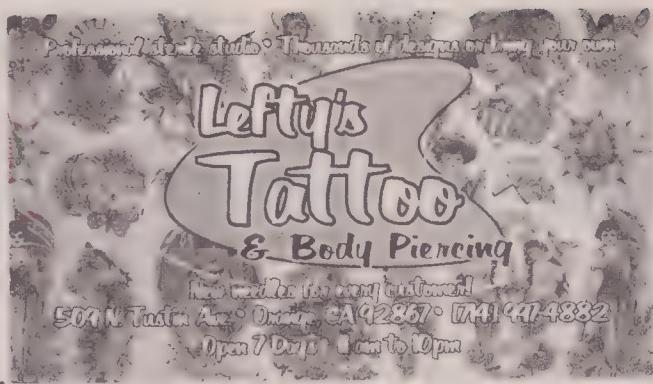
GET YOUR TATTOO
OR PIERCING STUDIO
IN SKRATCH BEFORE
OUR RATES GO UP!!!

1X . . . \$50

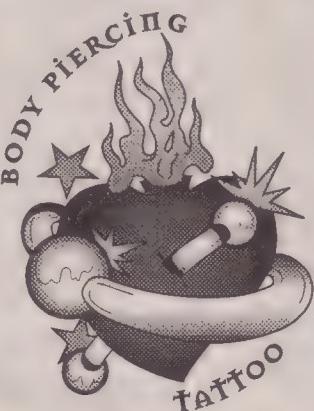
3X . . . \$45

6X . . . \$40

714.543.1414



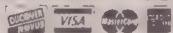
PRIMITIVE
BASIC



112-A N. BRADFORD AVE.
PLACENTIA, CA 92670
(714) 579-7765



RIALTO 909-875-2833
RIVERSIDE 785-8288
REDLANDS 793-3616



SKRATCH

classifieds

studios/ rehearsal

HOLLOWAY PRODUCTIONS (562) 941-5949, 9 large rooms from 500-900 sq. ft. Affordable hourly rates \$8-\$10/hr., \$13 full set-up. 9541 Sante Fe Springs rd., Sante Fe Springs

LIL' ROCK STUDIOS (310) 762-2524 Affordable rates \$8-\$12/hr. 20411 S. Susana Rd., Suite E-G, Long Beach

MR. TOADS in downtown San Francisco. Complete one stop shopping for the working musician. CD replication, Graphics, Recording & Mastering. 500 CD's \$1160/1000 CD's \$1380. (415) 777-5552

24 HOUR LOCKOUT REHEARSAL STUDIOS AVAILABLE 3 locations: N.Hollywood, West L.A., Fullerton, T.K. Productions (310) 445-1151.

DESERT MOON RECORDING STUDIO 24-track 2" Analog, 40 track Digital (ADAT), 100 channels, moving fader automation, etc. Record in a professional atmosphere. call (714) 563-1803.

PARAMOUNT RECORDING Cd mastering/editing. 24-track, 48 track, ADAT studios. Neve, SSL, Studer \$30-\$75 hr. (323) 465-4000

STUDIO 9 RECORDING 16 track analog, digital mix-down, hourly block, FREE TOUR (909) 629-2622

VOICE OF THE ARTS STUDIOS 1-888/AUDIO45 Recording, Mixing, and Mastering. Now you can afford to do it right!

T R U - O N E REHEARSALS/RECORDS- 5 fully Equipped Rehearsal studios from \$10 to \$13/Hr. 32 track digital recording studio. Live demos \$100. C.D. Mastering facility and Indie record label located in Santa Fe Springs. Call (562) 464-9456 or www.tronerecords.com

services

PUNK WITH A LAW DEGREE Attn: Indie Labels/Bands need help with copyrights, trademarks, publishing contracts, recording contracts, etc...?? Affordalbe rates, within your budget!!! Over 4 years experience. Call (562) 436-9376 and ask for Hector.

WANTED- TALENT! New and original music. newmusic1.com (619) 289-7023

Attention bands! Need Exposure? Have your songs played on FM radio. Reasonable rates. Call David. (323) 462-5205

SELL YOUR BAND'S MUSIC! If your band has pressed a CD, 7" or cassette, you can sell it on the internet at the net's largest punk music store. We are looking for smaller local bands only. Come to: <http://www.interpunk.com> for all the details and you could be selling your music next week.

CD'S 2-49 \$4.50 ea. 50-99 \$4.00 ea. 100+ \$3.50 ea Zoo Dog 323 653 9330

AUDIO CASSETTE duplication Co. New lower prices! Cd copies \$5.95 each 4 color printing available (818) 762-2232 www.acdc-cdr.com

A'S PRINTING 800-300-4515 Full cd packages! 1000 cd packages \$1548. Call for a free catalog.

PROMOTE YOUR BAND/BUISNESS on a hat, T-shirt, sweater, etc!! CALL(626)943-1882

SCREW RADIO Internet Radio - www.screwwradio.com www.hardcoreradio.com - Sponsored by SST and CRUZ Records. Free catalogue: SST SUPRERSTORE, 441 E. 4th St., Long Beach, CA 90802.

services

MUSIC VIDEOS Special effects, Expose yourself. We enhance your video with special effects to fit your indie needs. Get more gigs get more cash get more exposure. Call Ron @ 818-819-7961.

**123
STICKERS.
COM
CUSTOM VINYL
STICKERS
(877) 778-4253
4346 39th St.
San Diego, CA 92105-1015
sales@123stickers.com**

Help Wanted

DELIVERY DRIVERS NEEDED! Skratch is seeking drivers for monthly distro for all areas. Must have reliable decent sized vehicle, insurance and clean driving record. Send all inquiries to scottskratch@earthlink.net ATTN: DELIVERY DRIVERS.

INTERN NEEDED Fearless Records is currently seeking energetic and motivated individuals interested in an internship at an independent record label. Must have a current knowledge of Punk Rock and Zines. Phone skills are a plus! Contact (714) 799-0171

GOT A PULSE? THEN SKRATCH WANTS YOU!!! Crappy mag needs interns to help out in all aspects of producing a monthly publication. Vast musical knowledge, phone and computer experience is helpful, but not necessary. Email skratch1@home.com ATTN: PUNK ROCK GRUNT for more info.

musicians wanted

L.A. based Hardcore/Punk is looking for a kick ass drummer. Influences include AFI, Good Riddance, Boy Sets Fire, etc... Call (818) 326-4217. Ask for Vick.

Violent Suicide seeks drummer. Shows are pending and rehearsals are in Hollywood. Stephan (909) 989-9324.

"My Ass"- Santa Barbara based, punk rock band, is moving to the LA area. Seeking very experienced, dedicated drummer, who is willing to put in rehearsal time, and able to tour. Serious inquiries only please. Call for more info and band demo. Adam (805) 454-0050 (voice-mail.)

Studios/ Services

Bomb Shelter Rehearsal Studios- Brand new facility with hourly rates, storage available. 4 rooms w/monitors, mics, mixer. Great Sound. Amazing Isolation!! Ask about recording your rehearsal. Introductory, first time offer...\$25 for 3 hours!!! Call (714) 240-7345 or email manager@headwaycomplex.com. www.headwaycomplex.com

THE DUPE: MASTERING PACKAGING DUPLICATION CDs as low as \$3.25, 30 CD demo package only \$150. 6687 Sunset Blvd, Hollywood, CA 90028 (323) 463-3873 thedupe@earthlink.net www.thedupe.com

BIG FOOT STUDIOS (510) 656-8729. Truly a professional sounding recording at a price you can afford. Complete 40 track digital facility, Record label connections, rates from \$30/hr.

QUANTUM SOUND STUDIOS Rehearsal & Recording 24 hour lockouts, Starting at \$145. Hourly & Daily Rentals. As low as

\$5/hr or \$25. / All day. Music Accessories Camera Security, A/C, 160 East 3rd St. Pomona, CA (909) 629-6140

SOUND SOURCE 24 Track Digital Recording/Production 5 songs as low as \$100. Digital Editing/Mastering. CD One-Offs. Call (714) 848-9446 www.soundsource.org

RUNWAY PRODUCTIONS "One Stop" Recording Source. State of the Art 32 Track Digital Recording Studio and Audio-Post. MIDI Production, CD duplication, 24 track ADAT XT. Call (949) 955-3610 4320 Campus Dr. #190, Newport Beach

Place your
classified ad.

Call

714 543-1414!

services

LOOKING FOR NEW BANDS - MEDICAL RECORDS is looking for punk, emo and hardcore bands. Send demos to: PO BOX 4981, Irvine, CA 92616 or call (949)509-7640. www.medical-records1.com

SIENNA DIGITAL CD Packages, State of the Art Master. pkges start at \$150. Free label film, 1,000 CD's \$999, 500 CD's, \$749, 25 CD's \$149, 10 CD's \$69. Includes jewel box & label (650) 344-0456.

DEWTONE PRODUCTIONS Learn to make music on your computer!! Private Instruction. Digital Recording. Sampling Techniques, Midi sequencing, flexible rates (510) 653-1241

SKRATCH

"ESCAPE"

classifieds

E.Q. 
Recording Studio
LOCATED IN
THE CITY OF LONG BEACH

\$30 an hr. for recording
\$20 an hr...remixing - (24 hour service)
\$2.50 ea. for CD copies - 20 Max
Call for Demo Packages
(562) 427-1030

SOUND-TECH

8, 16 & 24 track
Recording
Digital Mastering
Cassette dubbing, CDR's,
Instrument sales & rentals
909-687-4808
sound-techstudio@juno.com
BLOCK SPECIAL
8 TRK. 8 HOURS CDR &
CASSETTES W LABELS
ENGINEER INCLUDED
\$200.00

L.A.'s Best Recording Studio
Paramount Studios
High-quality, great rates:
\$30-\$60 per hr.
Experienced engineer included

Recent clients:
GUTTERMOUTH, IGNITE,
REEL BIG FISH, GAMEFACE

323 465-4000
see photos @ www.paramountrecording.com
ATM
Visa

Mastercard
Amex


CUSTOM SILKSCREENING
"HEAVYWEIGHT"
100% COTTON T-SHIRTS FOR
\$2.99
(Shirt plus one color imprint)
714 375-4515
LSASE to p.o. box 7499
laguna niguel, ca 92607



BUY • SELL • TRADE
CDS
LPS
TAPES
VIDEOS
POSTERS

2455 Telegraph Ave • Berkeley, CA 94704 • 510/549-1125
1855 Haight Street • San Francisco, CA 94117 • 415/831-1200
Fax: Berk 510/549-1107 • SF 415/831-3585 • www.amoebamusic.com

"Best Rehearsal Deal in Town"
Rooms From \$8 per Hour *3-Hour Minimum
All Rooms Complete with P.A!
Easy Load In
Friendly, Professional Atmosphere
Easy Freeway Access
Lil' Rock Rehearsal Studios
(310) 762-2524
20411 S. Susana Rd, Ste. E, Long Beach


A-ROOM STUDIOS
24 TRACK DIGITAL
RECORDING
CD ONE OFFS
LARGE SOUND ROOM
ENGINEER INCLUDED
\$25 AN HOUR
DIGITAL RECORDING
FACILITY CALL BRIAN
FOR FREE TOUR
714-632-1770

Uptown Whittier Holloway Productions

Rehearsal Studios
Fully Equipped
Guitar Amps Bass Rigs
Drums
Open 7 Days a Week!
562.693.2210

Full Webhosting Services
starting at **\$3.95 a month!**

<http://www.parcomweb.com>

PARCOM
Internet Web Hosting

Full Domain
Unlimited Email & Unlimited Bandwidth
Microsoft® FrontPage® 2000 Server Extensions

MENTION THIS AD & GET A FREE MONTH

RAWK  **TEES**

PUNK & UNUSUAL

SHIRTS & STUFF

email rawktees@aol.com

Rebekah A. Whaley-King

The Sellouts

"Get Take-out"



The new album from this youthful and energetic punk/ska band.



Coming Soon: Smackin' Isaiah EP, Drexel EP, M120/Drexel/Smackin' Isaiah, Darkkuester 7"

Distributed by: Southern, Starline, Sounds of California, Slattering Music, Interpunk, etc., and your local record store

Fork In Hand Records: P.O. Box 230928 Hester, MA 02123 www.forkinhand.com info@forkinhand.com

Appetizers (CDEP)

1. BIG D AND THE KIDS TABLE "live"\$ Out Of Print

This Special Long live EP captures the live energy that Big D is so well known for.

2. THE MISSION 120 "Turn up Your Radio"\$6

Addictive pop/punk band with pop sensibilities of the 80s

Specials (CD)

3. BIG D AND THE KIDS TABLE "Good Luck"

Sophomore album from one of the most explosive live bands around. Re-released on Asian Man Records!

4. BIG D/DREXEL "Shot By Lammi"\$10

Split CD with two of Boston's best punk and ska bands.

5. DREXEL "No One Told Me"\$10

Driving pop/punk from Boston.

6. KICKED IN THE HEAD "World Domination"\$10

Action packed ska, punk, metal insanity!!

7. THE SELLOUTS "Drop In The Bucket"\$10

First album from this young ska/punk band.

8. SUPERGLUE "Superglue"\$10

Super catchy Weezer-esque pop rock with dual keyboards!

Desserts (merchandise)

T-SHIRTS, STICKERS, etc

MOCK ORANGE
THE SOCIAL DYSTOPIA

now playing
at these fine stores:

no boy - redondo beach
fireene records - austin
noise, noise, noise - costa mesa
upbeat records - redondo beach
pod pants - pasadena

ounds-like - riverside
vinyl solution - huntington beach

liquid music - pasadena

Produced by Mark Tambino

Photo: Jim Moore on Lobster Records, P.O. Box 1473, Santa Barbara, CA 93140-1473. www.lobsterrecords.com

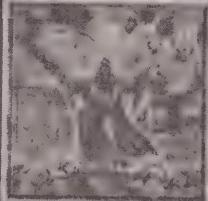
DREAMS OF DESTRUCTION

THE
VIOLENCE



FEATURING THE LEGENDARY JIM DIAZ,
EX-DARK ANGEL, DREAMS OF
DESTRUCTION MIXES DARK LEGENDARY AND
HIGHLY INFLUENTIAL THRASH SOUND
WITH THE PRIMITIVE AGGRESSION OF
EARLY DEFTONES, AND A DEFINITELY
HORROR HORROR! GET IT OR DIE!

IN AETERNUM



THE PESTILENT PLAGUE
IN AETERNUM IS BACK TO RECLAIM HELL.
MEARS THROAT WITH A SPIDER PESTILENCE
DEATH RHYTHM AND APOLYPTIC MURDER
THAT WILL TEACH EVEN A COMPLETE PUSSY
LIKE YOU WHAT DEATH METAL IS ALL ABOUT!



SERPENT OBSCENE
REMEMBERING IMMORTAL SICKNESS
DEATH METAL "SERPENT OBSCENE" IS THE
BAND'S NEW ALBUM. ONE OF THE SICKIEST NEW
BANDS!



MAZE OF TORMENT
DEATH STRIKES
BLAZING DEATH METAL FROM SWEDEN!
INCLUDES THE NOISE, DEATHSHAKE OF PLAT
METAL AS WELL AS DEATH-TRIPPING PUNK ROTTING
UNHOLY ATTACK!



ROTTEN SOUND
STILL PSYCHO
ONE MORE PUNK FROM THE
DEATH METAL BLASTING TECHNIQUE!
6 CRAZY NEW SONGS! EACH BROWN AN
OTHER RAYING COVER OF THE CARCASS,
CLAS-SICK "REIGN OF PUTREFACTION", FULL
CD, INCLUDING BONUS CD-ROM TRACKS
FOR THE PRICE OF A MINI!!!



AND DECLARATION OF WAR
ONE OF THE BEST ALBUMS EVER MADE, THIS
IS THE BEST METAL CONCEPT ALBUM EVER
MADE. THE SINGLE BEST ALBUM SINCE
EMPEROR'S "ANTHEMS TO THE WILKINSON" AND
POSSIBLY AS GOOD AS THAT - METAL MANIACS

BABYLON WHORES



ERRATA STIGMATA
SPECIAL 3 TRACK SINGLE
INCLUDES 2 VERSIONS OF
"ERRATA STIGMATA" AND AN
ALTERNATE VERSION OF "FEY"
CD-R BONUS! ALSO
INCLUDES THE VIDEO FOR "SOL
NUCKY" PLAYABLE ON YOUR PC
NR067 CD SINGLE \$7

ANTAEUS



CUT YOUR FLESH AND
WORSHIP SATAN
THE FUTURE OF BLACK METAL HAS ARRIVED!
RAGING NECRO BLACK METAL FROM FRANCE
THAT WILL MAKE YOU CUT YOUR FLESH AND
WORSHIP... SATAN!



COMING
OCT. 31st!

BLACK
DAWN

BLOOD FOR SATAN
NR069 CD



NECROPOLIS RECORDS
P.O. Box 14013, Fremont, CA 94538-4815
Fax: 510 623 0927 E-mail: Necrop@necropolisrec.com
Master price: All CDs \$14.95 All MP3s \$12.95

ORDER ON LINE & CHECK OUT OUR NEW IMPROVED SITE WITH THOUSANDS OF METAL TITLES AT YOUR FINGERTIPS! WWW.NECROPOLISRECORDS.COM

Credit Card Orders: 1.888.666.0922



Available at **TOWER RECORDS**,
SAM GOODY, **AMERICA'S DISCOUNT MUSIC**



MCA **NU MADDY MUSIC**

Farfces Wanna Mo Mess of Pottage ep

Contact: farfces@usa.net

**Features the Worldwide SMASH
“Used Condoms in the Trash”
And she’s lonely, and she wonders
What kind of sex they must have
Everytime she comes across their**

LOWER EAST SIDE STITCHES

THE NEW ALBUM

LOWER EAST SIDE

IN STORES NOW



ON TOUR THIS FALL!

www.lesstitches.com

Ng RECORDS
ARTEMIS RECORDS



Pornstore Janitor



La Macana Rock 4 SONGS OF BLISTERING PUNK

<http://members.aol.com/pstorejanitor>

Send \$3ppd. for 4 song demo

Pornstore Janitor

3817 SE Liebe

Portland, OR 97202

Look for

ZLeTTeR AlpHaBeT

[HTTP://B7LETTER.TRIPOD.COM](http://B7LETTER.TRIPOD.COM)

"SERENADE FOR THE SHE-DEVIL"

on Skratch's

"WHAT YOU EXPECT FOR FREE VOL.9"

LOOK FOR THE DEBUT CD ON

STARVATION RECORDS

[HTTP://STARVATIONRECORDS.TRIPOD.COM](http://STARVATIONRECORDS.TRIPOD.COM)

FALL OF 2000

E-MAIL ZLeTTeR AlpHaBeT @

B7LETTRALPHA@aol.com

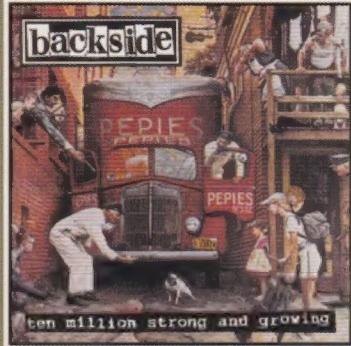
NEW BUT NOT INNOCENT



P.O. BOX 3086-90510 • Torrance, CA 90510 • 800-429-1000

Send \$2 and s.a.s.e for stickers and catalog

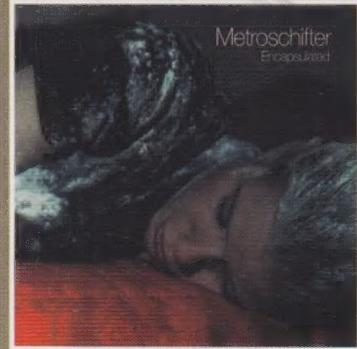
BIONIC SALE !



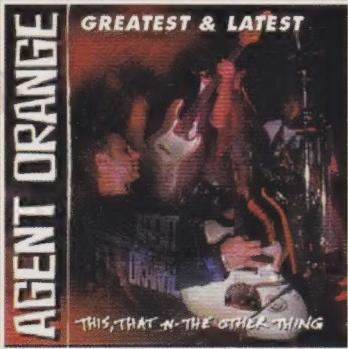
BACKSIDE



JEJUNE RPP



METROSHIFTER



THE CUTTHROATS 9



GOAT SNAKE



see front page ad for more releases on sale

SEPT. SALE at:



CYPRESS 714 828-4225
FULLERTON 714 526-1912
HUNTINGTON BCH 714 846-2585





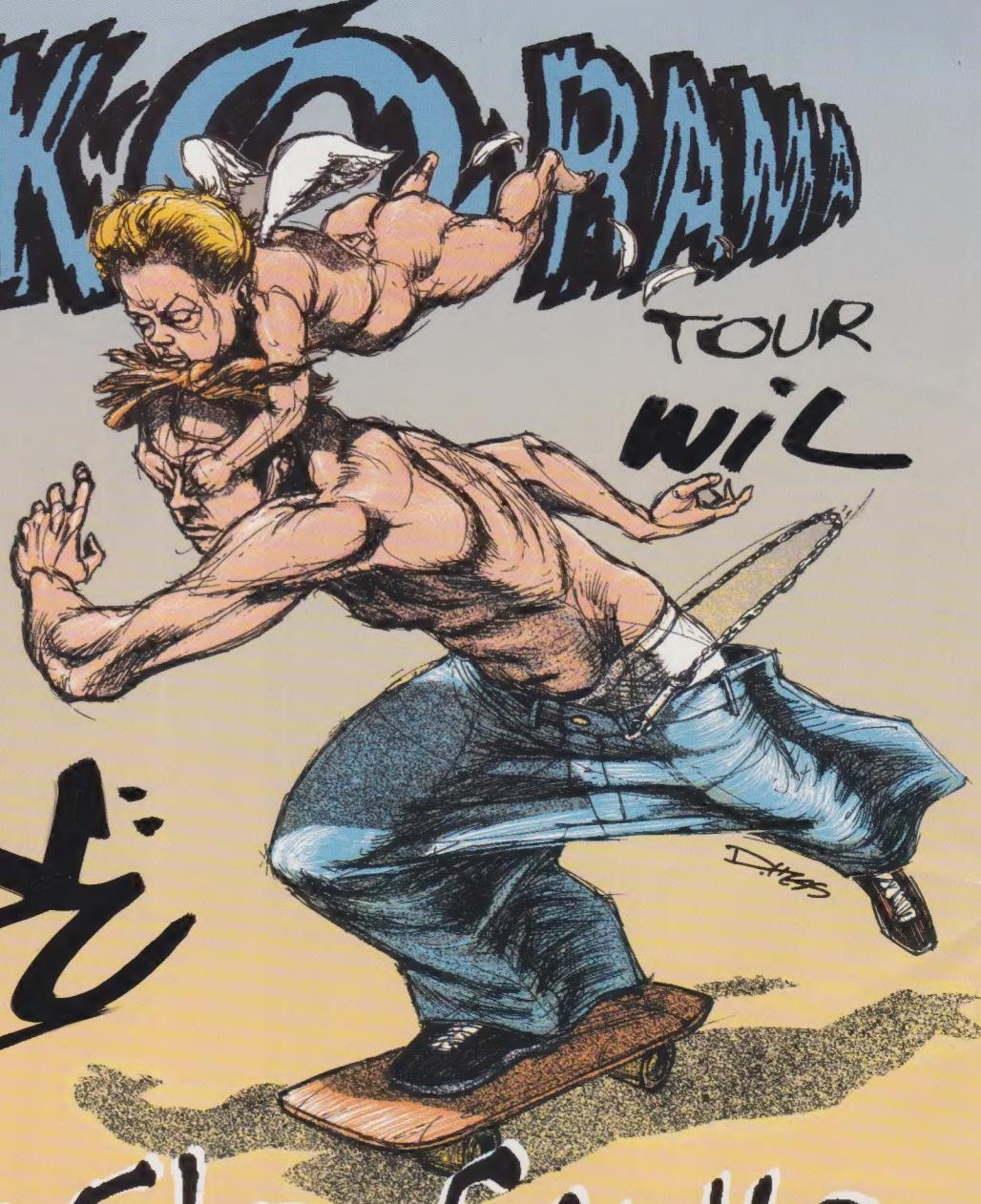
eM music

PUNK TO RADICAL TOUR

Sept 22
Palace
Hollywood

Nov 4
Glass House
Pomona

LINCS



Voodoo Glow Skulls

ALL • AGNOSTIC FRONT • STRAIGHTFACED

GET A COLLECTIBLE DEREK HESS POSTER FREE!

When you buy any of the above bands CDs*

And dont miss the big LINCS Sept. sale on tons of Epitaph CDs'



Now On
Sale at..

ARON'S RECORDS
1150 North Highland
Los Angeles 323 469-4700

BENWAY MUSIC
1600 Pacific Ave.
Venice 310 396-8898

BIONIC RECORDS

(3 Locations)
9549 Valley View
Cypress 714 828-4225
16101 Bolsa Chica Rd.
Huntington Beach 714 846-2585

2466 East Chapman
Fullerton 562 1912

FINGERPRINTS
4612 East 2nd Street
Long Beach 562 433-4996

RHINO RECORDS

235 Yale Avenue

Clairemont 909 626-7774

SALZER'S MUSIC

5777 Valentine Road

Ventura 805 639-2160

SOUNDS LIKE

10117 Holt Avenue
Riverside 909 351-6910



*while supplies last and only on Epitaph titles at LINCS stores